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## CRITERION

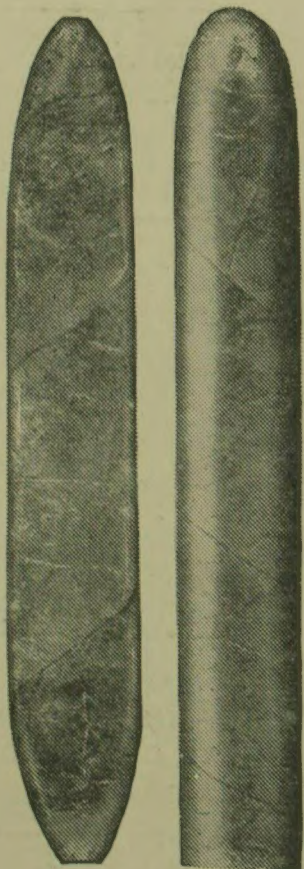
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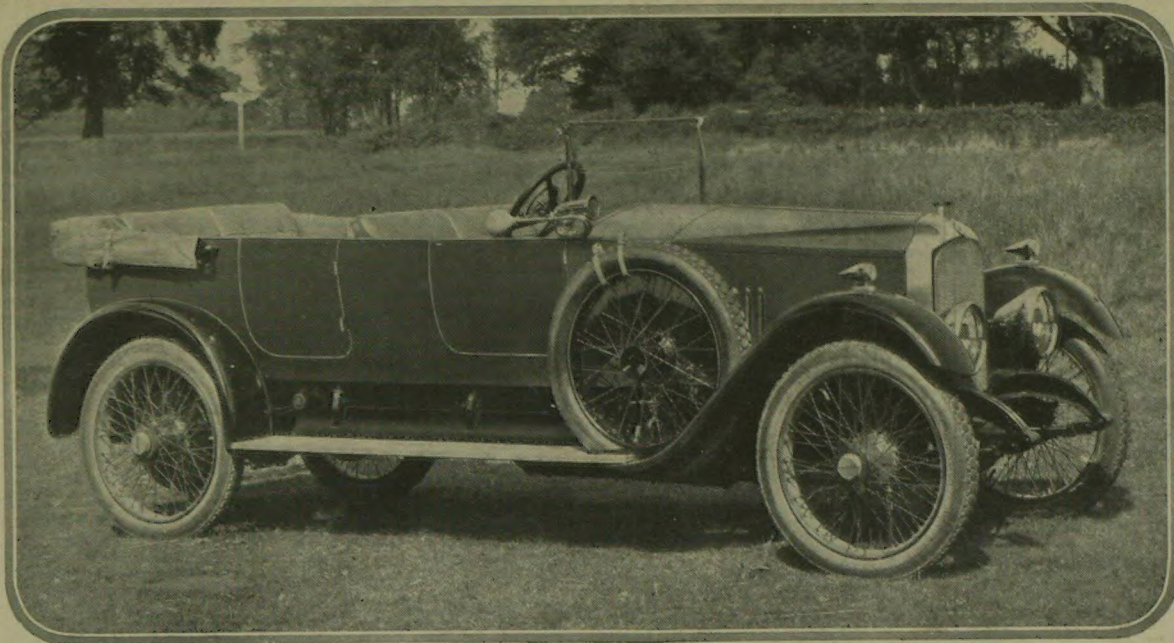
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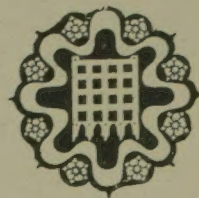
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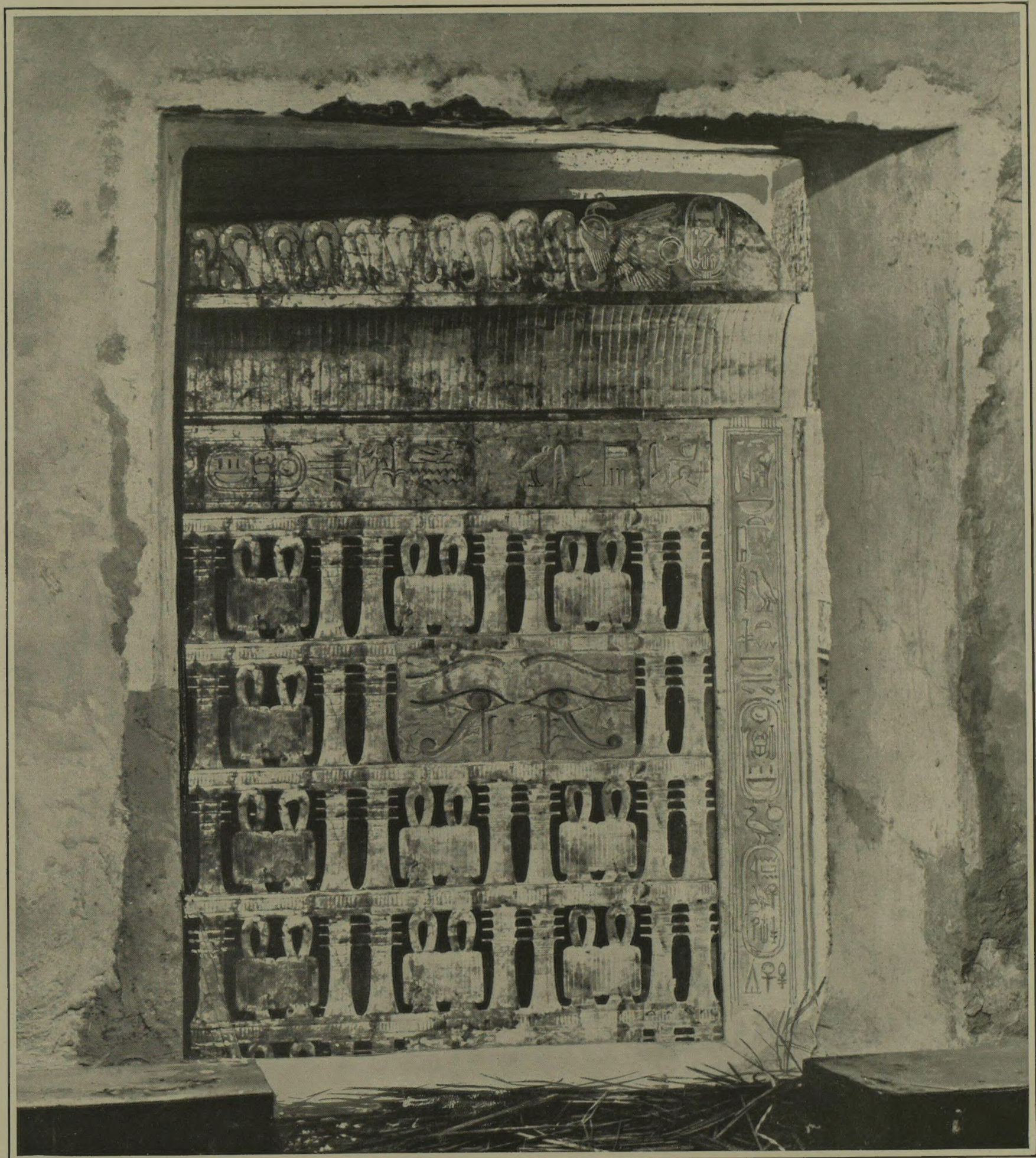


# THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, MARCH 10, 1923.

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## "IT IS THE KING, THE LORD OF THE TWO LANDS, KHEPERU-NEB-RE, SON OF RE": THE GOLDEN SHRINE OF TUTANKHAMEN, WITH ITS INSCRIPTIONS, REVEALED AT THE OPENING OF HIS SEPULCHRE.

The revelation of the magnificent gilded shrine, when the sealed door of Tutankhamen's burial-chamber was broken down, sent a thrill of wonder and awe through the civilised world. We illustrate various stages of the work of demolishing the sealed wall on other pages of this number. Above is a reconstruction photograph showing all that part of the shrine that would be visible with the aperture complete. The shrine, of course, extends further to the left behind the wall. On the right is a glimpse of one end, and the narrow passage between it and the inner side of the wall of the chamber. Professor Percy E. Newberry, the well-known Egyptologist, supplies us with the following translations of the inscriptions. That on the third

horizontal panel from the top reads: "Speech by all the Gods. It is the King, the Lord of the Two Lands, Kheperu-neb-Re, son of Re" (the Sun God). Kheperu-neb-Re was another name of Tutankhamen. The top half of the vertical panel on the right reads: "Speech by Nephthys (?) It is the King, the Lord of the Two Lands, Kheperu-neb-Re, son of Re, Tutankhamen, Ruler of Hermonthis, gifted with life like (Re, eternally)." On the lower half of the same panel are two cartouches inscribed "Tutankhamen, ruler of Hermonthis." The pair of eyes carved on the shrine were for the king to look out of his tomb. Similar eyes on the coffin of Queen Aashait, wife of Mentuhotep III., were illustrated in our issue of August 19 last.

A RECONSTRUCTION PHOTOGRAPH BASED ON A "TIMES" WORLD COPYRIGHT PHOTOGRAPH TAKEN BY ARRANGEMENT WITH THE EARL OF CARNARVON. THE ORIGINAL PHOTOGRAPH BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK, EXPEDITION. LENT BY COURTESY OF THE TRUSTEES, THE DIRECTOR, AND MR. LYTHGOE, CURATOR OF THE EGYPTIAN DEPARTMENT.





By G. K. CHESTERTON.

THE first issues of the new "Outline of Literature and Art" seem to be quite admirable; and I hope that the distinguished artist who controls the latter section will not think I wish merely to pick a hole if I venture merely to take a text. But the truth is that these studies of ancient art suggest many things about modern art; and conjectures about how arts arose will stir up many other speculations about how arts can decline. For instance, Sir William Orpen has naturally much to say about the origins of modern painting in the mosaics and decorative arts of Byzantium. Most of us know something of what is said, naturally enough, about Byzantine art. It is described as hard and formal, as marked by a merely mathematical symmetry, as ugly and ungainly in its human portraiture, as ignorant and deformed in its human figures, as dark in colour and dehumanised in design. But, indeed, there is something almost dangerous about using this language about ancient art, in the ironical presence of modern art. Even as we say the words, our minds are haunted with something horrible and menacing, long before we realise that it is something ominously like a joke. How are we to talk of the progress of the arts, and begin by saying that Byzantine art was merely hard, abstract, and mathematical? I have seen a modern picture called "Portrait of an Englishwoman," which literally consisted entirely of straight lines like stiff rods, intersected at intervals by rectangular figures which the mathematicians call rhomboids. The orthodox portrait of a Byzantine lady may have been hard and mathematical; but it was not quite so hard and mathematical as that patriotic portrait of an Englishwoman.

How is Sir William Orpen to say, with sufficient impressiveness, that the Byzantines could make nothing of the Holy Child except something like a wizened old man? What could the Futurists make of any child, and what sort of unholy child would they set up to be worshipped by the faithful? I have seen a bust of a child by a modern sculptor which could not, by the wildest flight of fancy, be mistaken for anything so human as a wizened old man. How is anybody to say, with a straight face, that the Byzantine figures are out of drawing or deficient in anatomical truth? I have seen a much-admired Crucifixion by a much-admired modern man of genius—indeed, a man whose work in other ways was sometimes really admirable. In this composition, each of the hanging hands of the figure looked longer than the forearm. I can see the imaginative intention in making the drooping hands very long, and even unnaturally long; but I rather resent the subtle insolence of the artist's implication that I shall not see his intention unless he makes them as long as that. And herein, I believe, lies the secret that unites the two periods. Arts die of a false emphasis, which is generally the effect of fatigue. The Byzantines hammered away at their hard and orthodox symbols, because they could not be in a mood to believe that men could take a hint. The moderns drag out into lengths and reels of extravagance their new orthodoxy of being unorthodox, because they also cannot give a hint—or take a hint. Yet all perfect and well-poised art is really a hint. I admit that sometimes, in Rubens or Rabelais, it might be called a broad hint; but it is always a suggestion, even when it is an absurd suggestion. It always opens the vista of a liberty that does not need to go all its own lengths. But there is a kind of dull exaggeration that is the very opposite of this light emphasis. And in this respect there is not much to choose between the large haloes of the old Crucifixion and the long hands of the modern Crucifixion. In both there is the weakness of stressing what strength would be content to suggest. In both a

man who might have spoken to us, when he was alert and lively, is shouting at us because he is tired. And some of us may say, in the popular phrase, that it makes us tired to be shouted at. I can see what Michael Angelo means when he seems to make a limb unusually long; or what Giotto means when he seems to make a figure unusually stiff. And when an artist implies that I shall not see what he means unless he lengthens limbs in the manner of the modern Crucifixion, or stiffens them in the manner of the portrait of an Englishwoman, I feel as if a man two feet away were talking at the top of his voice on the assumption that I am stone deaf. I admit there was something of the same ugly insistence in the merely technical treatment of traditional religious art in Byzantium. But I think this harsh, hagiological art was, after all, mainly traditional, and even technical. I cannot but think that Sir William Orpen exaggerates when he represents its rigidity as coming from a gloomy religion. As I shall suggest in a moment, this contention can really be corrected merely by turning from this old Christian art to the corresponding old Christian literature.

by St. Francis. In other words, he knew all about the clear vision that comes of poverty and common living, and the popular origin of the real appreciation of the arts. All the best of the modern feeling about the attractiveness of animals, all the best of the modern feeling about the pathos of criminals, all the best of the modern feeling about the happiness of being a child, was in the mind of this mediæval reformer long before modern reformers were born or thought of. Some have seen in him the origins of modern drama; and it is of the first importance that an able and independent modern painter should see in him the origins of modern painting. But when the same artist writes as if all religion before St. Francis had been sad or hard or inhuman, he is interpreting too much from the accidents of his own art.

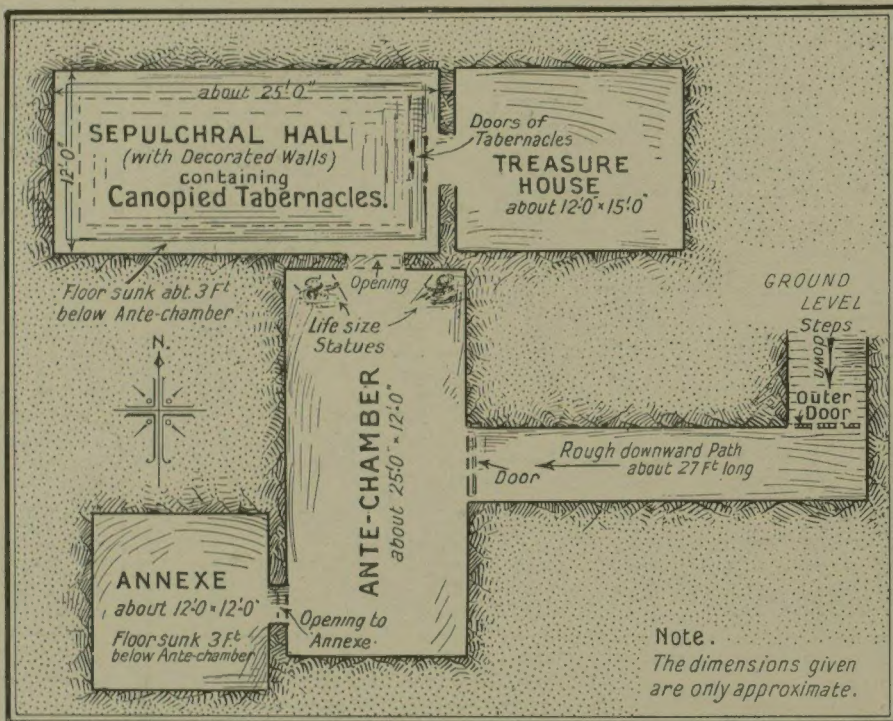
The mind of Christianity had never been entirely imprisoned or walled in with the sombre mosaics of Constantine. This can be proved by turning the most casual glance from art to literature, and dipping into the books as well as dwelling on the pictures. Here is a fragment, for instance, which I came upon quite by accident, in a pamphlet which somebody very kindly sent me. Its date is doubtful; but it is supposed to have been composed in honour of Heracleius, or one of the Byzantine Emperors, after his victory over Persians and other Orientals. Anyhow, it is part of a hymn to the Virgin written at Byzantium in the very midnight of the Dark Ages, at the very time when it is suggested that nothing reigned but an iron and gloomy orthodoxy. Here are a few lines of it—

Hail thou opened Welcome Gate for the re-entry into the Garden of Eden!  
Hail thou glad reunion of the celestial and earthly in beatific rapture!  
Hail thou jocund harmony attuning earth and heaven to sing and dance in chorus!  
Hail thou intrepid deposer, dethroning the usurping inhuman despot from power!  
Hail thou joyful proclaimer of the humane Lord Christ as Lover of Humanity!

The spirit of that is not very easy to reconcile with the writer's notion of the spirit behind Byzantine art. St. Francis himself could hardly call up anything more fantastic in its cheerfulness than the notion of the earth and the sky dancing together in their happiness. St. Francis himself could hardly state a popular and humanitarian religion more broadly than in the last line I quote.

I doubt if Sir William Orpen is right in his explanation of the ugliness and dullness of Byzantine art. I think it was partly that the material arts may have declined because the material civilisation was declining. A man can sing a song a long time after he can afford to carve a

statue. A man can even write a book when he is not in a position to build a church. The Byzantine civilisation, by the nature of the case, went on building churches and making images; but it is possible that they were not encouraged with exactly that sort of prodigal encouragement which came from the populace in the Middle Ages or the Princes at the Renaissance. It may have come to be more of a drudgery and a routine. It may have been darkened and discredited by the spirit of the Iconoclasts. But I think there was also in that ancient art the rather indescribable thing I have suggested about the most modern art. It is something that can be seen in twenty picture galleries to-day; in any number of experiments of modern sculpture and schools of modern painting. There is a loss of lightness because there is a loss of balance. There is a love of something stark and crude, and even cruel. I do not say there are no truths involved, any more than in Byzantine theology. But the truths are expressed harshly and heavily, like the theology. After looking at either, to think of St. Francis or of Giotto is like looking up suddenly at a bird.



THE "PAUPER'S GRAVE" OF TUTANKHAMEN: A PLAN OF THE TOMB DISCOVERED BY LORD CARNARVON AND MR. HOWARD CARTER.

This plan of the tomb of Tutankhamen is especially interesting when taken in conjunction with that of the plan of the tomb of Rameses IV., published in our issue of February 24, for it reveals the simplicity of the newly discovered burial-place as compared with the complexity of that shown in the Turin papyrus. This very "pauperism" has caused certain Egyptologists—notably M. Bénédite—to put forward the view that the "find" made by Lord Carnarvon and Mr. Howard Carter is "not a royal tomb, but some sort of relatively obscure place of sepulture in which the friends of the Pharaoh placed his body to hide it from the wrath of his enemy and successor, Heru-em-Heb." Dr. Gardiner inclines to the same belief. It will be recalled that the Turin Museum plan accounts for a series of four corridors, with various chambers, or niches; a Hall of Waiting; the House of Gold, containing the sarcophagus; a Shawabti Place; a Treasury and Storehouse for Shawabti Figures; and a Treasury of the Innermost, Storehouse for Canopic Jars and Furniture. The plan of the Tutankhamen tomb, here given by courtesy of the "Times," is a reconstruction based on Lord Carnarvon's descriptions and on measurements supplied by a "Times" correspondent at Luxor. It illustrates the "finds" made up to the present.

It is highly interesting to note that the artistic authority whose criticism I venture to criticise traces the rise of the real Christian art to the inspiration of St. Francis of Assisi. He points out that Giotto was a friend of St. Francis, and St. Francis a favourite subject of Giotto; and it is obvious that the same sort of "morning joy," or innocent appetite for shapes and colours, that can be found in the first mediæval pictures can also be recognised at once in the canticle in which St. Francis called fire his brother and water his sister. Nobody, I hope, is less likely than I am to underrate the originality and inspiration of that glorious mediæval figure. St. Francis really was a fountain and an origin; one of the very few in history. He was the sort of man whose discoveries go on being discovered. All those things that nobody understood before Wordsworth were exceedingly well understood by St. Francis. In other words, he knew all about that childish solemnity of pleasure that sees natural things in a white light of wonder. All those things that were so dreadfully revolutionary when they were revealed by Tolstoy were fully revealed



# 'TIS SIXTY YEARS SINCE: QUEEN ALEXANDRA'S "DIAMOND JUBILEE."

DRAWINGS REPRODUCED FROM "THE ILLUSTRATED LONDON NEWS" OF MARCH 14, 21, AND 28, 1863. PORTRAIT OF QUEEN ALEXANDRA BY WINTERHALTER (NO. 4), NOW IN HER MAJESTY'S POSSESSION. PHOTOGRAPHS: NO. 3 BY SPEAIGHT, LTD.; NO. 5 BY J. RUSSELL AND SONS, LONDON.



1. "SCATTER THE BLOSSOM UNDER HER FEET": PRINCESS ALEXANDRA RECEIVES A BOUQUET FROM THE MAYORESS OF GRAVESEND.



"WELCOME HER, THUNDERING CHEER OF THE STREET!": PRINCESS ALEXANDRA IN LONDON—A BOUQUET FROM THE LADY MAYORESS.



3. "BLISSFUL BRIDE OF A BLISSFUL HEIR": QUEEN ALEXANDRA AND KING EDWARD IN WEDDING ROBES.



4. "SEA-KING'S DAUGHTER AS HAPPY AS FAIR": WINTERHALTER'S PORTRAIT OF QUEEN ALEXANDRA.



5. WITH HER NINETY-YEAR-OLD COMPTROLLER: QUEEN ALEXANDRA AND SIR DIGTON PROBYN, V.C.



6. "UTTER YOUR JUBILEE, STEEPLE AND SPIRE!": PRINCESS ALEXANDRA IN LONDON—THE ROYAL PROCESSION IN TRAFALGAR SQUARE.



7. "BRIDE OF THE HEIR OF THE KINGS OF THE SEA": THE PRINCE AND PRINCESS LEAVING WINDSOR FOR OSBORNE, AFTER THEIR MARRIAGE.

March 7 was the sixtieth anniversary of Queen Alexandra's landing in England for her wedding with King Edward (then Prince of Wales), which took place on March 10, 1863, in St. George's Chapel at Windsor. The above drawings from our contemporary issues recall the enthusiasm with which the young Danish Princess was welcomed in the land of her adoption—an enthusiasm so happily expressed in Tennyson's famous poem (above quoted) and destined to ripen into a nation's love. Princess Alexandra left her home in Denmark on February 26, 1863, and travelled by way of Cologne and Brussels to Antwerp, where she embarked in the royal yacht, "Victoria and Albert." Landing at Gravesend on March 7, she was met by

the Prince, and came to London by train, alighting at the Bricklayers' Arms Station, now a goods and horse department of the South Eastern Railway. The Prince and Princess drove in procession through the City and by way of Fleet Street and Trafalgar Square, to Paddington, whence they travelled by train to Windsor. The engine was driven by the sixteenth Earl of Caithness, who was a skilful amateur engineer. Sir Dighton Probyn, V.C., who was ninety last January, has been Comptroller of the Household to Queen Alexandra since 1910. He first entered the service of King Edward (then Prince of Wales), as Equerry, in 1872, becoming Comptroller and Treasurer, and later Keeper of the Privy Purse.



## THE 'PRENTICE HAND IN ART: ROME SCHOLARSHIP AWARDS.

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WINNER OF THE FIRST AWARD—A PROBATIONARY SCHOLARSHIP OF £250—FOR DECORATIVE PAINTING: "WINTER," BY W. T. MONNINGTON (SLADE SCHOOL).



THE WORK OF A FINALIST IN THE COMPETITION FOR DECORATIVE PAINTING: "WINTER," BY JAMES BATEMAN (LEEDS SCHOOL OF ART AND SLADE SCHOOL).

THE British School at Rome was founded primarily as a School of Archaeology in 1901 by a body of scholars and archaeologists under the inspiration of the late Professor Henry Pelham, President of Trinity College, Oxford. It was not, however, until 1911 that a movement was set on foot to reconstitute the School. This movement owed its inception to the Royal Commissioners of 1851, who, under the Chairmanship of Viscount Esher, in 1910, decided to extend their system of research scholarships. Negotiations had hardly been opened with the Committee of the School of Archaeology in Rome, when the Commissioners received an unexpected offer from the Municipality of Rome of a site on the outskirts of the Villa Borghese. The offer was promptly accepted, and the Commissioners set about the organisation of a National

Academy of Arts, to embrace the existing School of Archaeology, History and Letters, and a new department devoted to the study and practice of the Fine Arts. The result was made public in November, 1911, and by June of the following year a Royal Charter of Incorporation was granted. The School itself is under a Resident Director (Dr. Thomas Ashby); and the building, which occupies a beautiful position in the Valle Giulia, overlooking the gardens of the Villa Borghese, provides both working and living accommodation for the students. Admission is restricted to students who are successful in the Annual Competitions for the Rome Scholarships, or are elected to Studentships. While the privilege of residence is accorded to scholars and accredited students only, the use of the School library is open to approved British subjects.



AWARDED THE FIRST SCHOLARSHIP FOR SCULPTURE: "LABOUR," BY G. RAYNER HOFF (NOTTINGHAM SCHOOL OF ART AND ROYAL COLLEGE OF ART).



AWARDED THE SECOND SCHOLARSHIP FOR SCULPTURE: "LABOUR," BY J. A. WOODFORD (NOTTINGHAM SCHOOL OF ART AND ROYAL COLLEGE OF ART).

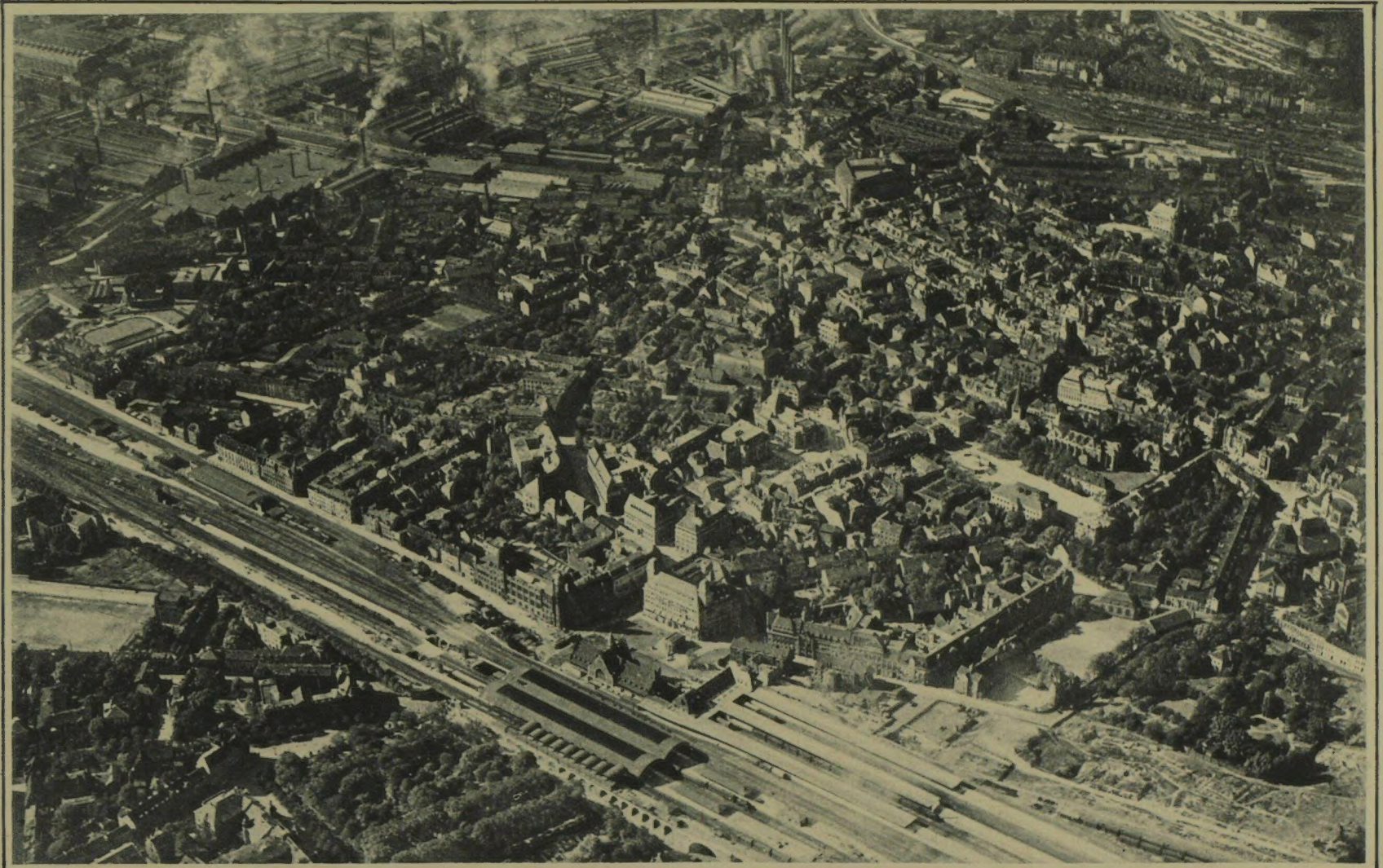
The British School at Rome Exhibition of the works submitted in open competition for the Rome Scholarships of 1923, in Architecture, Decorative Painting, Sculpture and Engraving, was due at the Royal Academy Galleries on March 9. From the candidates in the open competitions, any number up to four are selected to compete in the final competition, and the successful candidates in these are awarded the Rome Scholarships in each art. The scholarships are of the value of £250 per annum, and may be held for three years at the British School at Rome.

Scholars are provided with a studio and living accommodation at the School. The works of the final competition candidates for the Rome Scholarships of 1922 are also on view at the Academy, and of these we illustrate above the winning exhibits in decorative painting, as well as those of two finalists, and the winning exhibits in sculpture. For the painting competition, the subject set was "Winter," and for the sculpture a relief symbolical of "Labour," treated in its modern aspect. The Rome Scholarships are tenable for three years.

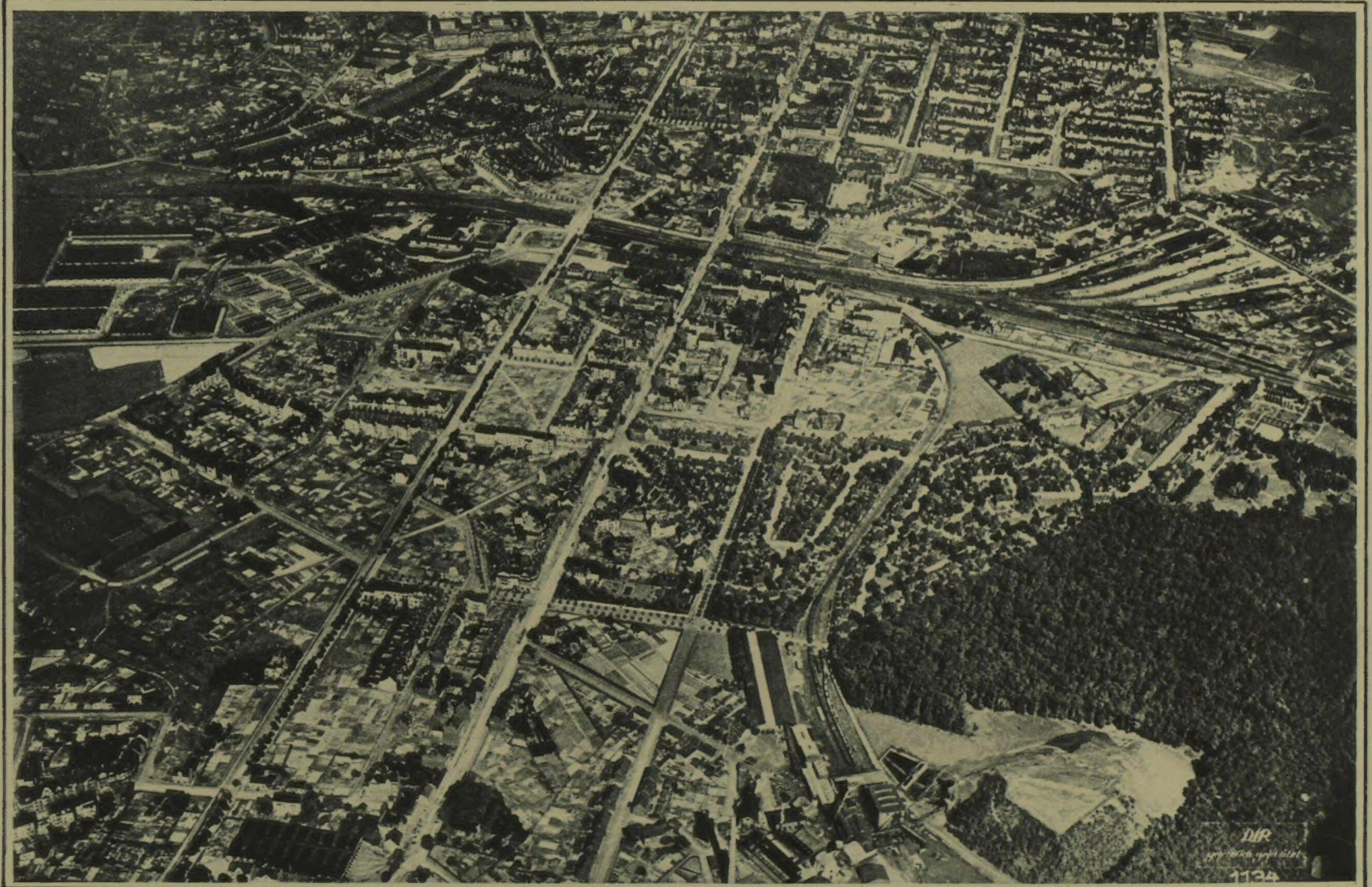


# THE STORM-CENTRE OF THE RUHR: ESSEN AS SEEN FROM THE AIR.

PHOTOGRAPHS BY CENTRAL AEROPHOTOS, LTD.



OCCUPIED BY FRENCH TROOPS SINCE EARLY IN JANUARY: ESSEN, THE CHIEF TOWN OF THE RUHR AND THE SEAT OF KRUPP'S WORKS—A GENERAL VIEW FROM AN AEROPLANE, SHOWING THE MAIN RAILWAY STATION.



CLOSE TO THE HEADQUARTERS OF FRENCH ACTIVITY IN THE RUHR VALLEY: AN AEROPLANE VIEW OF RÜTTENSCHIED, A SUBURB OF ESSEN, ABOUT A MILE AND A HALF DISTANT, AND A COAL-MINING CENTRE.

The town of Essen, which has been occupied by French troops since January 11, is the centre of a great coal-mining district in the Rhine Province of Prussia, and is famous as the seat of Krupp's steel works and ordnance factory, known during the war as "The Devil's Kitchen," where most of the German artillery was made. The town was founded at the end of the ninth century, and has greatly increased in size in modern times. From the principal railway station, shown in the upper photograph, the Kettwiger Strasse leads to the Burg Platz,

and the Municipal Museum. On the north side of the square stands the cathedral, one of the most ancient churches in Germany, part of it dating from the tenth century. To the north-west of the cathedral is the Markt Platz, with the Rathaus, or Town Hall, which has been much in evidence during the French occupation. Rüttenscheid, shown in our lower photograph, is an outlying quarter of Essen, to the south-west. In France it was suggested recently that the Treaty of Versailles should be superseded by a new one.



# AN 800TH ANNIVERSARY: ST. BARTHOLOMEW THE GREAT, SMITHFIELD.

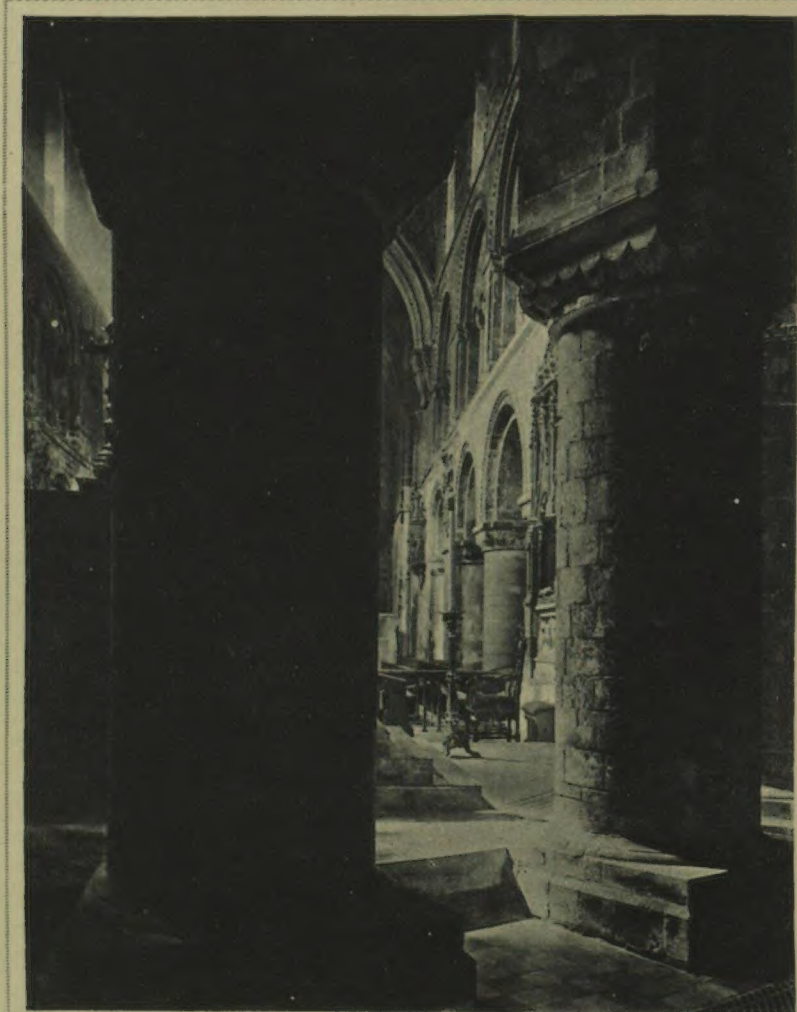
PHOTOGRAPHS BY FREDERICK H. EVANS.



THE LAST RESTING-PLACE OF THE FOUNDER OF ST. BARTHOLOMEW THE GREAT AND OF "BART'S": THE TOMB OF PRIOR RAHERE.



IN THE CHURCH FOUNDED BY "A PLEASANT-WITTED GENTLEMAN . . . 'THE KING'S MINSTREL'": LOOKING ACROSS AISLE AND CHANCEL.



IN A BUILDING SHOWING FINE ARCHITECTURE OF THE NORMAN, EARLY ENGLISH, AND PERPENDICULAR PERIODS: PILLARS.



IN ST. BARTHOLOMEW'S, COMPLETED IN 1123, AND CELEBRATING ITS 800TH ANNIVERSARY ON MARCH 11: THE ALTAR SEEN FROM THE AISLE.

St. Bartholomew the Great, Smithfield, consists of the choir and transepts of the Church of the Priory of Saint Bartholomew, which was founded in the reign of Henry I. by Rahere, "a pleasant-witted gentleman, and therefore in his time called 'The King's Minstrel.'" It was completed in 1123, and is celebrating its eight-hundredth anniversary to-morrow, Sunday, March 11. According to Wheatley and Cunningham's "London, Past and Present": "In March, 1849, during excavations necessary for a new sewer, and at a depth of three feet below the surface, immediately opposite the entrance to the Church of St. Bartholomew the

Great, the workmen laid open a mass of unhewn stones, blackened as if by fire, and covered with ashes and human bones charred and partially consumed. This was doubtless the spot generally used for the Smithfield burnings—the face of the sufferer being turned to the east and to the great gate of St. Bartholomew, the Prior of which was generally present on such occasions. Many bones were carried away as relics. The spot is indicated by a granite memorial with a suitable inscription placed (1870) in the wall of St. Bartholomew's Hospital (on the left of the entrance), nearly opposite the above site." The same authorities say, further

[Continued opposite.



## AT A PLACE OF MANY BURNINGS: A "KING'S MINSTREL'S" FOUNDATION.

PHOTOGRAPH BY FREDERICK H. EVANS.



IN ST. BARTHOLOMEW THE GREAT, SMITHFIELD, WHICH IS CELEBRATING ITS 800TH ANNIVERSARY:  
THE SOUTH SIDE OF THE CHANCEL, LOOKING TOWARDS THE WEST.

*Continued.*

"At the Martyrdom of Anne Askew, 1546, 'upon the bench under St. Bartholomew's Church, sat Wriothsley, Chancellor of England (who had already presided over her being put upon the rack, and, according to Foxe, assisted in the process with his own hands), the old Duke of Norfolk, the old Earl of Bedford, the Lord Mayor, with divers others.' Along with Anne Askew were burned Nicholas Belenian, a priest of Shropshire; John Adams, a tailor; a gentleman of the Court and Household of King Henry VIII." In this connection, it may be added that the last of the burnings for heresy, in Smithfield, was on March 25, 1612, when "Bartholo-

mew Legate, the Arian," was the victim. For other crimes Smithfield saw burnings on occasion for a good many years longer. The church has much fine architecture, of the Norman, Early English, and Perpendicular periods. It was restored in 1863-1866, and there have been other restorations since. Rahere, who was the first Prior of his foundation, and also the founder of St. Bartholomew's Hospital, is seen, in effigy, on his tomb, which is much later than his death, and is of the Perpendicular period of Gothic architecture. The parish register records the baptism of William Hogarth and his sisters.



# THE LAST "KHEDDAH" IN SIAM: A ROYAL SPORT NOW ABANDONED.

PHOTOGRAPHS BY TOPICAL.



EMULATING A SCHOOL OF HIPPOPOTAMI: A HERD OF WILD ELEPHANTS BEING SHEPHERDED ACROSS A RIVER TOWARDS THE KHEDDAH—AN INCIDENT OF THE LAST ROYAL ELEPHANT DRIVE IN SIAM.



DRIVEN INTO A BOTTLE-NECK ENCLOSURE BY MEANS OF FIRE AND BEATERS WITH LONG POLES: WILD ELEPHANTS ROUNDED UP DURING THE KING OF SIAM'S LAST KHEDDAH—AN ANNUAL EVENT NOW ABANDONED.

These photographs illustrate the last elephant drive, or "kheddah," to be held in Siam. "With the expansion of Western ideas in Siam, and its new policy of development," writes a correspondent, "the ancient sport of the King's annual elephant drive has been stopped. The drive usually cost the Privy Purse about £100,000. The compensation to the peasants for the destroyed rice-fields has put an end to this ancient sport of the Siamese Kings." It may be recalled that the Prince of Wales witnessed a "kheddah," during his tour in India, near Mysore, and the event was illustrated in our issue of February 13, 1922. On these occasions

wild elephants are gradually rounded up and herded, by means of fire and beaters, into a bottle-neck, or V-shaped, stockade, and thence into a corral, or enclosure, stoutly fenced with heavy timber. Here they are entirely shut in, mixed with tame elephants, and captured one by one to be tamed in their turn. In driving the wild elephants towards the stockade, every expedient is used to urge them on—guns are fired, huge bonfires lighted, tom-toms beaten, and horns blown. The yelling of the beaters and the trumpeting of the cows, in which the tame elephants join, add to the din. A still greater uproar arises when they find themselves entrapped.



# A FORETASTE OF THE GRAND NATIONAL: A RAIL, DITCH, AND FENCE JUMP.

PHOTOGRAPH BY I.B.



TYPICAL OF OBSTACLES TO BE ENCOUNTERED IN THE GRAND NATIONAL AT AINTREE: A BIG JUMP  
IN THE STEEPLECHASE COURSE AT LINGFIELD—THE MOON (F. ESPIN UP) CLEARING IT.

Now that another Grand National is approaching, the thoughts of the sporting world are turned mainly towards steeplechasing and its conditions. This year's great race is fixed to be run on Monday, March 23, over the historic course at Aintree. Our illustration shows a typical steeplechasing obstacle of the kind technically known as a rail, ditch, and fence jump. We give the photograph as being a very good example of its kind, showing the position of the horse midway during

the jump, and the attitude of the jockey. The particular occasion was the Orpington Stayers' Selling Steeplechase at Lingfield on February 28, won by Memento (F. B. Rees up), with The Moon (F. Espin up) second. The Moon, which is the horse shown in the illustration, is a son of Sunstar, and belongs to Mr. T. Christy. Last year, it may be recalled, the Grand National was won by Music Hall, and in 1921 by Shaun Spadah.



# PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY LAFAYETTE, ELLIOTT AND FRY, TOPICAL, L.N.A., C.N., BARRATT, VANDYK, AND SWAINE.



HERE TO ENTER  
THE ROYAL NAVY:  
PRINCE NICHOLAS  
OF ROUMANIA.

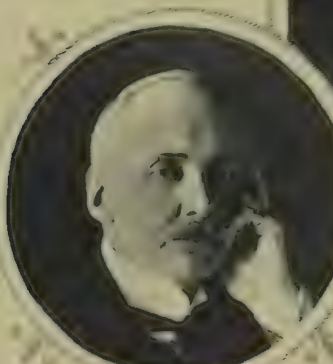


CANADA'S FIRST AND ONLY WOMAN M.P.:  
MISS AGNES MacPHAIL, AT OTTAWA.

PRODUCER OF  
"SHIRLEY POPPIES":  
THE LATE  
REV. W. WILKS.



NEW PROFESSOR  
OF DIVINITY AT  
OXFORD: CANON H. L.  
GOUDGE.



GOLD MEDALLIST FOR ARCHITECTURE:  
SIR J. J. BURNET.



A LABOUR VICTORY AT MITCHAM:  
MR. J. CHUTER EDE, THE NEW M.P.



MR. LLOYD GEORGE AS RECTOR OF EDINBURGH UNIVERSITY: THE EX-PREMIER  
(FIFTH FROM LEFT, IN FRONT) AND MRS. LLOYD GEORGE (SEVENTH) IN A GROUP.



BRITISH COMMISSIONER IN SILESIA:  
THE LATE SIR. H. A. STUART.



A LIBERAL WIN AT WILLESDEN:  
MR. W. H. JOHNSTONE, M.P.



DARLINGTON'S NEW M.P.:  
MR. W. E. PEASE (CONS.)



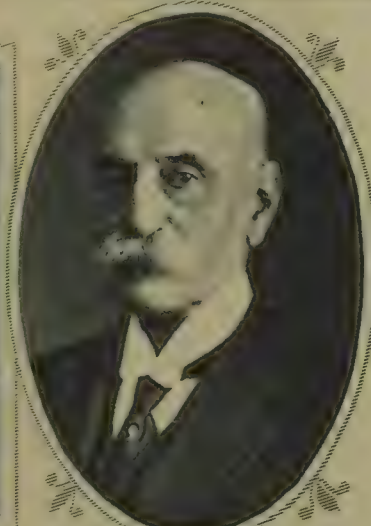
A ZEALOUS PHILANTHROPIST:  
THE LATE LORD WEARDALE.



AN EMINENT ADVOCATE: THE  
LATE MR. W. J. DISTURNELL, M.P.



NEW GOVERNOR OF GIBRALTAR:  
GEN. SIR CHARLES MONRO, BT.,



A DISTINGUISHED HIGHLAND CHIEF:  
THE LATE LORD SEAFORTH.

Prince Nicholas, second son of King Ferdinand and Queen Marie, was born in 1903.—Mr. Joseph Martin became Premier of British Columbia in 1900. From 1910 to 1913 he was M.P. for East St. Pancras.—Sir John James Burnet has been awarded the R.I.B.A. gold medal for architecture for 1923.—Miss Agnes MacPhail sits in the Canadian Parliament for South-East Grey, Ontario.—The Rev. William Wilks, formerly Vicar of Shirley, near Croydon, Secretary of the Royal Horticultural Society, and editor of its journal, produced "Shirley poppies" by selecting and crossing common field poppies.—Canon H. L. Goudge has been appointed Canon of Christ Church Oxford, and Regius Professor of Divinity.—Sir Harold Stuart was a distinguished administrator in India before he became British High Commissioner in Rhineland and later in Silesia.—Mr. J. Chuter Ede defeated the Minister of Health, Sir A. Griffith-Boscawen, in the Mitcham by-election.—The

Edinburgh University group, taken on March 1, when Mr. Lloyd George delivered his Rectorial Address, shows (l. to r., in front) Lady Constable, General Sir F. Davis, Sir A. Ewing, the Duchess of Atholl, Mr. Lloyd George, Mr. A. J. M. Bullers, and Mrs. Lloyd George.—Mr. W. Harcourt Johnstone is a grandson of the first Lord Derwent.—Alderman Pease had a majority of 3413 over the Labour candidate at Darlington.—Lord Weardale, formerly Mr. Philip Stanhope, was raised to the Peerage in 1906. He worked hard for the "Save the Children" Fund.—Mr. W. J. Disturnell represented the plaintiff in the recent antique-furniture case.—In the war Sir Charles Monro was Commander-in-Chief at the Dardanelles, and later commanded the First Army in France. From 1916 to 1920 he was Commander-in-Chief in India.—Lord Seaforth (formerly Colonel Stewart Mackenzie), twenty-fourth Chief of Clan Kenneth, was made a Peer in 1921.



# "MUSIC WHEREVER WE GO": A BROADCAST CONCERT IN A TRAIN.

DRAWN BY W. R. S. STOTT.



"LONDON WAS RECEIVED UP TO FIFTY MILES OUT, AND LATER THE BIRMINGHAM BROADCASTING WAS TUNED IN":  
WIRELESS MUSIC IN THE DINING-CAR OF A LONDON-LIVERPOOL EXPRESS.

This remarkable development of wireless broadcasting was foreshadowed in our issue of November 4 last, where it was pointed out that the familiar nursery rhyme—"And we shall have music wherever we go"—was applicable to the new science. "Already," the writer of our article continued, "experiments have been made in receiving radio concerts during a railway journey." These experiments have now been brought nearer perfection. A few days ago a dining-car on the London-Liverpool express, of the London, Midland and Scottish Railway Company,

was fitted with a Marconi six-valve receiver, and the results exceeded expectation. London was received up to 50 miles out, and later the Birmingham broadcasting was tuned in. Tunnels and passing trains did not affect the reception to any apparent extent. An official of the railway company said afterwards that the tests had given such surprisingly good results that they were justified in proceeding further with the question of wireless train-control, and that probably loud-speaking wireless sets would be fitted to all dining-cars.—[Copyrighted in U.S. and Canada.—C.R.]



# THE CROWN PRINCE OF NORWAY SKI-JUMPING: ROYAL SPECTATORS.

PHOTOGRAPHS BY SPORT AND GENERAL.



THE 'DIZZY HEIGHT OF A SKI-JUMPER'S CAREER THROUGH THE AIR: THE SKI-ING CONTEST AT HOLMENKOLLEN—CROWDS BELOW AND ON OPPOSITE HILLS; FLAGS AND SCORING-BOARD.



THE CROWN PRINCE OLAF IN MID-AIR: A ROYAL COMPETITOR ABOVE THE TREE-TOPS.



THE CROWN PRINCE OF NORWAY AS SKI-ER: PRINCE OLAF (CENTRE) WATCHING A QUALIFYING RACE.



THE KING AND QUEEN OF NORWAY ON SKI: KING HAAKON (LEFT) AND QUEEN MAUD (NEXT) WATCHING THE FINISH OF A QUALIFYING RACE FOR THE INTERNATIONAL SKI-ING COMPETITION, NEAR CHRISTIANIA.

Norway is an ideal place for winter sport, and, as the photographs on these two pages show, the ski-ing meetings attract huge crowds, just as football does in this country. The King and Queen of Norway were present, along with some forty thousand other spectators, at the annual ski-ing competition held recently at Holmenkollen, and their son, Prince Olaf, was one of the competitors. We gave a photograph of him in mid-air during a ski-jump in our issue of March 3, and

above we give another, which indicates the thrilling nature of the performance and the great height above the ground to which a ski-jumper attains. As previously recorded, Prince Olaf made a jump of 125 feet (in length) in the first round, but fell on reaching level ground and in the second round he also made a fine jump, but fell half-way down the hill. For a jump to count, the competitor must remain standing. On touching the ground, he skims along at lightning

*(Continued opposite.)*



## NORWAY'S EQUIVALENT OF OUR FOOTBALL: THRILLS OF SKI-JUMPING.

PHOTOGRAPH BY SPORT AND GENERAL.



SHOWING THE GREAT HEIGHT OF THE STARTING-POINT, FROM WHICH COMPETITORS DESCEND A STEEP INCLINE FOR THE JUMPING-OFF PLATFORM: THE SKI-ING COMPETITION AT HOLMENKOLLEN, NEAR CHRISTIANIA.

*Continued.*

speed, and then suddenly turns and stops dead, facing back towards the starting-point. Prince Olaf, it may be recalled, was born at Appleton House, Sandringham, on July 2, 1903, and is thus nearly twenty. His mother, Queen Maud, is, of course, a sister of King George. The two lower photographs on the left-hand page were taken during a 17-kilometre (about 10 miles) ski race near Christiania, held as a qualifying competition for the ski-ing contest at Holmenkollen. King

Haakon and Queen Maud are seen watching the competitors come in from the race. The photograph on the right-hand page gives a good idea of the great height of the starting-point for ski jumps. A competitor is shown in flight, as a small speck against the snow. In the foreground are seen a number of sledges and other vehicles which have brought spectators to the scene, on the hillside opposite the jumping enclosure.





## THE WORLD OF SCIENCE.



### ANIMAL INTELLIGENCE.

By Professor J. Arthur Thomson, M.A., LL.D., Regius Professor of Natural History in the University of Aberdeen.

THE difficulty is to steer a middle course between generosity and stinginess. To credit animals with reason, which means experimenting with general ideas, is, in all probability, too generous. To try to reduce them to the level of automatic machines is certainly too stingy. The fact is that the behaviour of animals is often intelligent, often instinctive, and often a subtle mingling of the two. But it is necessary to attach precise meanings to these terms.

#### Big Brains and Little Brains.

In a famous paper, many years ago, Sir Ray Lankester drew a firm distinction between the "little-brain" type of animal, seen at its best in ants, bees, and wasps, rich in inborn instinctive capacities for doing dexterous things, but very slow to learn; and the "big-brain" type, seen at its best in horse, dog, and man, relatively poor in ready-made capacities for precise pieces of behaviour, but more than making up for this by great educability. Each of these lines of evolution has its merits; the instinctive capacity does not require learning or apprenticeship, the intelligent behaviour is ready for emergencies and departures from routine. In many cases, as in birds, a large section of behaviour (e.g., nest-building) may be instinctive; and yet it is open to the creature to "call up" intelligence when a novel situation arises.

#### Intelligent and Instinctive Behaviour.

The other day we saw a lady give her cat its milk in a vessel which had an opening too narrow to allow Puss to get her mouth in. With great deliberation the cat put its paw into the milk, withdrew it, and licked it; and repeated the performance, not without reproachful looks at its mistress, until the meal was over. We were told that the cat had discovered the method, and the performance had certainly the smack of intelligence. There is

retrieved them all, but it was averse from the bath. So, what did it do but come to the edge of its peninsula, and scoop the water with its great paw. It scooped and scooped till the buns came drifting past,

in a quiet, unemphatic way to go to the next room and fetch the newspaper from the floor, will do so without fail, and scores of things much more wonderful. But this establishment of associations is seen in fishes, which are very dull-witted, and even as low down in the scale as water-snails. On the other hand, when a dog, carrying a basket of eggs in its mouth, comes to a stile, and pushes its precious burden through underneath before itself taking a flying leap over, the atmosphere has changed to intelligence. The carefully adjusted behaviour of a collie dog in collecting the sheep or separating out two mixed flocks is at a high level of intelligence, helped by long experience, no doubt, and by co-operation with man. The behaviour of a shunting horse at a small railway siding is also intelligently plastic.

#### Profiting by Experience.

We have to do with some grade of intelligence whenever it seems legitimate to say that the animal shows an appreciative awareness of the situation and is not non-plussed by slight changes, as predominantly instinctive creatures tend to be. The young thrush *learns* to break the shells of snails on its anvil in the wood. The rooks *learn* to take the freshwater mussels up to a height and let them fall on the gravel, so that the shells are broken. It was attentive of the chimpanzee to learn to hand over four straws when asked for four, but it was intelligent to save time by folding one of three straws double so that two ends showed between its finger and thumb. Still more intelligent was it to straighten out the bent straw and pick up another one, when the reward was withheld because of its trickery. The chimpanzee showed appreciative awareness of the situation.

It is probable that the educability of big-brained animals like horses and dogs is much greater than is usually imagined, for we get glimpses of remarkable possibilities in those which have entered into intimate partnership with man. It must be remembered that it is not profitable for a wild animal to be more intellectual than the conditions of its life require, and it may be that working in partnership with man serves as a liberating stimulus to the dog's intelligence, taking the place of something that has been absent since man's first triumph in domestication was a member of a pack.

#### Which are the Most Intelligent Animals?

Birds and mammals are, of course, cleverest. Among birds, we should place highest the rooks, the cranes, and the parrots—all social. Among the mammals the palm must be given to gregarious carnivores, gregarious elephants, gregarious horses, and so on. There is no doubt that



A RESULT OF INSTINCTIVE DEXTERITY RATHER THAN INTELLIGENCE: THE WONDERFUL WEB OF A SPIDER (*ARANEA DIADEMATA*) DIAMONDED WITH DEW.

As Professor Thomson points out, a young spider may make a perfect web at its first attempt, perhaps in the dark—a fact which indicates hereditary instinct rather than reasoning thought. Photographs showing a spider spinning its web at night, in successive stages, appear on the opposite page.

Photographs by James's Press Agency.

and the Polar bear got them all. Now this was experimental or reflective behaviour. The bear adapted old means to a new end.

#### Sensory Alertness.

There are many pitfalls for the unwary student of animal intelligence, and we do not delude ourselves by supposing that we always escape them. One of these pitfalls is ascribing to intelligence what is readily explicable by sensory alertness. Thus the ants' world is very largely a "smell-world." The ant finds a honey treasure by smell; it acquaints its neighbours of the fact by smell and by touch; it acts as guide to the treasure-trove by smell; it gets home again by smell. But there is not necessarily much intelligence about this.

Two American investigators, Professor J. B. Watson and Dr. Lashlee, took marked sooty terns and noddy terns from their nests on the Tortugas Islands, and, putting them in well-provisioned closed baskets, conveyed them on board steamer to Havana, 108 miles to the north. Some of them were back on their nests next day, though normally these particular terns do not go north of the Tortugas on their migratory movements. Even when they were taken north to near Cape Hatteras, 850 miles north of the Tortugas, there was a percentage of safe returns. Now we are quite in the dark as to the physiological basis of this "homing" capacity; but there is no reason to believe that pondering over the points of the compass enters into the business at all. It is a question of sensory endowment.

#### Forming Associations.

Another pitfall in judging of the intellectual value of particular instances of behaviour has to do with the formation of associations. Nothing is commoner than an exclamation at the supposed "cleverness" of a dog which acts in a precise way when it hears certain words uttered or when it sees its master take a particular key off the peg. But there is little real cleverness here beyond the precision of the hearing or the seeing and the retentive registering of the association between the word or sight, on the one hand, and a particular action on the other. There is no doubt that certain dogs, asked



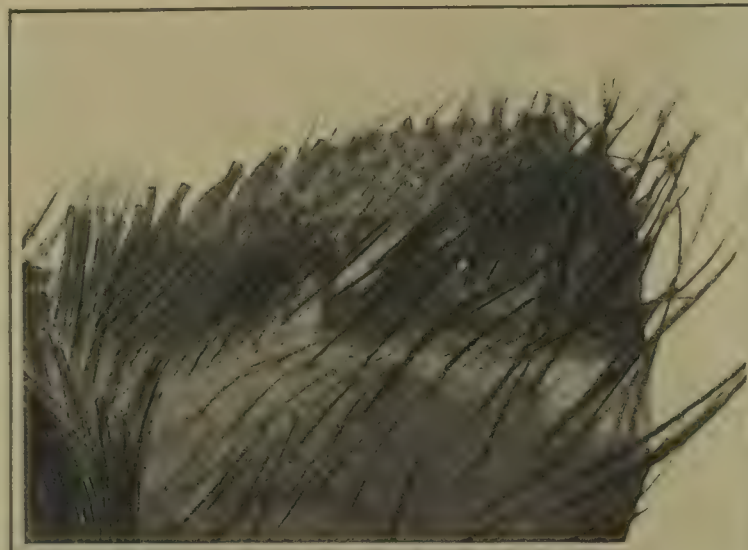
WITH 'COMB-LIKE' CLAWS, SUGGESTIVE OF WOOL-CARDING APPARATUS: THE FOOT OF A SPIDER (*ARANEA DIADEMATA*)—AN ENLARGED PHOTOGRAPH.

always in intelligent behaviour some spice of judgment, some putting two and two together, some "perceptual inference."

On the other hand, a young spider, which never made a web before, may make its masterpiece true to the specific pattern the very first time. It does it, without any model to copy, and with no trace of the prentice hand. Sometimes it can make the web in the dark, or in the course of a forenoon. This is instinctive behaviour, depending on hereditary pre-arrangements of nerve-cells and muscle-cells, though probably never without its psychical aspect—a suffused awareness and a background of endeavour. But, apart from theory, the fact of observation is certain, that inexperienced animals suddenly blossom out into extraordinary intricacies and niceties of behaviour, perfect the very first time, not requiring to be learned. This is instinct.

#### A Reflective Polar Bear.

We were watching a Polar bear in the beautiful Zoological Gardens at Edinburgh, and we had the good fortune to witness a clear instance of intelligent behaviour. The benevolent visitors had thrown buns towards the peninsula of rock on which the Polar bear sat—a peninsula projecting into the water of the quarry forming the bear's artistic home. Many of the buns had fallen short, and were floating on the surface. With a plunge the Polar bear could have



THE SPINNING MACHINERY OF A SPIDER (*ARANEA DIADEMATA*): A SPINNERET, PART OF THE ORGAN USED IN THE MAKING OF ITS WEB (ENLARGED).

social organisation favours the development of wits, and there is no argument in a circle in saying that the growth of wits often favours sociality. Another important factor is a vocabulary, such as we find in rook and dog. A new cerebral restlessness seems to characterise monkeys and apes, endowed with a restless experimental brain at a higher level than aught else. "Until at last arose the man."



## SPUN BY INSTINCT IN THE DARK: THE NIGHT'S WORK OF A SPIDER.

PHOTOGRAPHS SUPPLIED BY JAMES'S PRESS AGENCY.



1. AT 9.35 P.M.: "THE SPIDER MADE FAST A LINE WHICH EVENTUALLY FORMED TWO RADIALS."



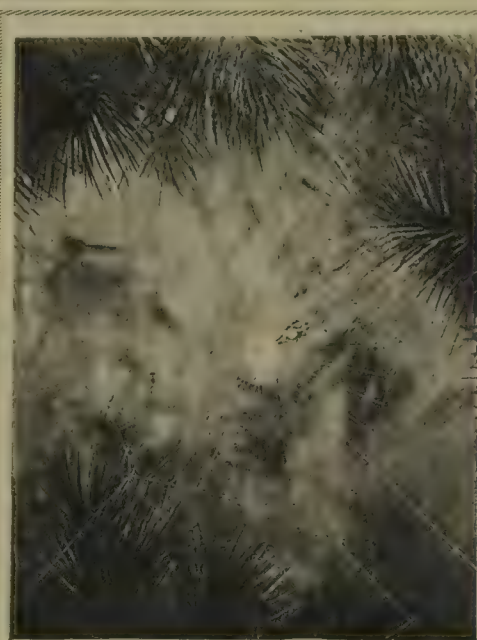
2. AT 9.50 P.M.: "A FRAMEWORK, TWO UPPER AND TWO LOWER LINES RADIATING FROM A RING."



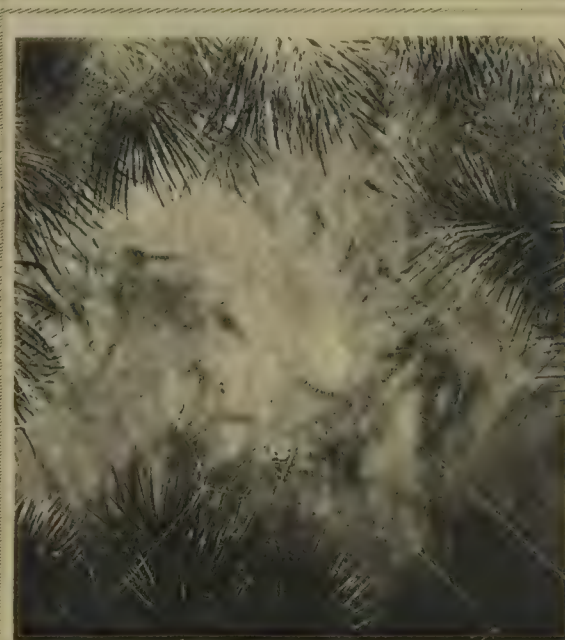
3. AT 10.27 P.M.: "MOST OF THE SUPPORTS WERE FIXED AND NINE OF THE RADIATING LINES."



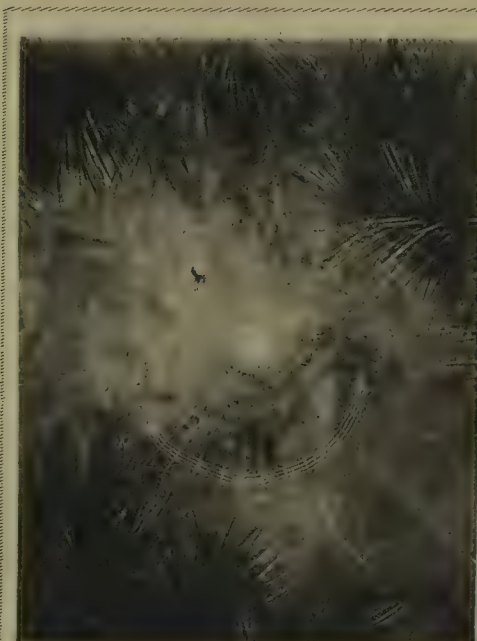
4. AT 12.3 A.M.: "THE 27TH RADIUS WAS FIXED . . . THE SPIDER RETURNED TO THE CENTRE."



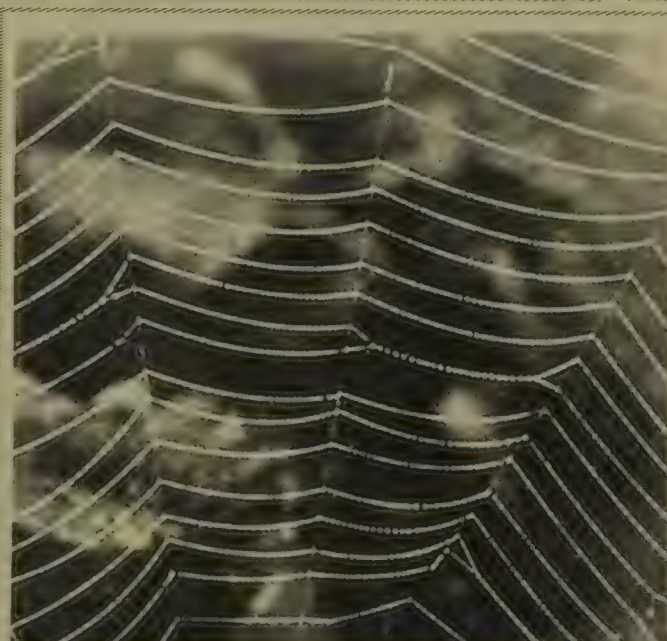
5. AT 12.30 A.M.: "THE LAST OF THE 31 RADIALS IN POSITION . . . CENTRAL WORK DONE."



6. AT 12.40 A.M.: "THE MOST WONDERFUL FEATURE . . . A BEAUTIFUL VOLUTE, TO KEEP RADIALS TAUT."



7. AT 12.48 A.M.: "FOUR OF THE CONCENTRIC THREADS HAD BEEN FIXED."



8. THE CONCENTRIC SECTIONS OF THREAD THICKENED BY VISCID GLOBULES: A CONTRAST TO THE THINNER RADIALS.



9. AT 1.25 A.M.: "THE FINISHING TOUCH WAS GIVEN TO THE MOST PERFECT WEB."

The fascinating process of the spinning of a spider's web is here illustrated in successive stages. The whole task occupied the spider for about four hours—from 9.35 p.m. to 1.25 a.m.; but, although the actual construction began at 9.35, the observer records that about 9 o'clock the spider had made a kind of preliminary survey of the position. At first sight a spider's web appears to denote extraordinary intelligence, but, as Professor Thomson explains in his article on the opposite page, the spider's dexterity is rather an example of inherited instinct than of reason, for even a young one, working in the dark, may produce a perfect web at its first attempt. Of Illustration No. 8 the photographer says: "Given

a good illumination through the web, the most superficial observer would by this time have noticed that, a very short time after each division of a concentric was fixed, it changed in appearance from the finest streak of reflected light to an apparently stouter and whiter line, though none of the other lines—supports, radii, or central netting—underwent such change. Upon closer examination and magnification this would be found to be caused by the running together into globules of a viscid matter, the result probably of the spider intentionally bringing into action a special secretion." The full story of the making of this web is told on page 398 by the observer who took the photographs.



## RUGGER "BY SEA AND LAND": THE NAVY DEFEATS THE ARMY.

PHOTOGRAPHS BY C.N.



VICTORIOUS OVER THE ARMY IN THE INTER-SERVICES MATCH AT TWICKENHAM BEFORE THE KING: THE ROYAL NAVY TEAM.



DEFEATED BY THE NAVY BY 16 POINTS TO 11, AFTER AN EXCITING STRUGGLE: THE ARMY TEAM AT TWICKENHAM.



MILITARY GOOD HUMOUR: AN ARMY MAN (IN WHITE KNICKERS) "COLLARED" LOW.



A LINE-OUT: NAVY AND ARMY FORWARDS REACHING UP FOR THE BALL.



NAVAL GOOD HUMOUR: A NAVY MAN PASSES JUST AS HE IS TACKLED.



TAKING HIS TROUBLES LIGHTLY: AN ARMY MAN COMES DOWN IN TRYING TO TACKLE AN OPPONENT, SEEN GETTING AWAY.



A TACKLE AND A PASS: AN ARMY PLAYER (LEFT) BROUGHT DOWN BY A NAVY MAN (CENTRE) PASSES TO A COLLEAGUE (RIGHT) SHOWN ABOUT TO PICK UP THE BALL.

The annual "Rugger" match between the Royal Navy and the Army was played at Twickenham, before the King, on Saturday, March 3. The Navy won by 2 goals and 2 tries (16 points) to 1 goal and 2 tries (11 points). The teams were as follows: Royal Navy—Chief-Shipwright F. Gilbert (H.M.S. "Vivid"); back; Sub-Lt. W. G. B. Mackenzie (Cambridge University), D. P. Evans (Cambridge University), Lt. J. Burnett (H.M.S. "Excellent"), and Sub-Lt. M. Richmond (H.M.S. "Excellent"), three-quarter backs; Constructional Lt.-Comr. W. J. A. Davies (H.M. Dockyard, Portsmouth), and Lt. C. A. Kershaw (R.N.C., Greenwich), half-backs; Paymstr.-Lt. F. A. Haines (H.M.S. "Vernon"), Pte. E. R. Gardner (R.M.L.I., H.M.S. "Defiance"), Regulating Petty Officer W. E. G. Luddington (H.M.S. "Maidstone"),

Lt. R. S. Benson (H.M.S. "Excellent"), E.-R.-A. E. H. Harding (H.M.S. "Vivid"), Lt. W. C. T. Eyres (H.M.S. "Vivid"), Lt. R. C. O'Connor (H.M.S. "Excellent"), and Lt. D. Orr-Ewing (H.M.S. "Victory"), forwards. The Army—Lt. J. A. Middleton (R.A.S.C.), back; Lt. R. K. Millar (R.E.), Major R. M. Scobie (R.E.), Lt. H. L. V. Day (R.F.A.), and Lt. Q. E. M. A. King (R.F.A.), three-quarter backs; Capt. P. E. R. Baker-Jones (R.F.A.), and Lt. J. R. R. Worton (Middlesex Regt.), half-backs; Capt. H. M. Hinde (R.A.S.C.), Co.-Sergt.-Major H. Giles (Guards' Depot), Lt. P. E. C. Honeyman (Royal Scots), Lt. J. A. Ross (Highland Light Infantry), Lt. T. G. Rennie (Black Watch), Lt. G. D. Young (Welsh Guards), Lt. F. Dearden (R.F.A.), and Lt. K. L. Herbert (Border Regt.), forwards.



## WILL THE SUN IMITATE BETA CETI?—A PARALLEL IN THE PLEIADS.

DRAWN BY SCRIVEN BOLTON, F.R.A.S., THE WELL-KNOWN ASTRONOMER-ARTIST.



A STAR-CLUSTER THAT CONTAINS THE MOST FAMOUS "VARIABLE" SUN, GRADUALLY INCREASING IN MAGNITUDE:  
THE PLEIADS, ENSHROUDED IN STAR-DUST—POSSIBLY IN COLLISION WITH NEBULOUS MATTER.

A star known as Beta Ceti, in the constellation of the Whale, in the southern hemisphere, was recently observed to have changed suddenly from the second to the first magnitude. Three days later, the brilliance of Beta Ceti had diminished, but was still much more than normal. It is calculated that, as Beta Ceti is 2350 million miles from the earth, the light of the sudden blaze must have taken 400 years to reach us, and the event therefore occurred in the reign of Henry VIII. Stars that thus change their magnitude are termed "variable," or, if previously invisible, *novæ* (new stars). The causes of variation remain a mystery. Mr. Scriven Bolton writes, in a note on his drawing above: "One theory has it that part of their light is blotted out spasmodically by huge dark spots on their surfaces, like sun-spots on our luminary, though on a vaster scale. . . . The 'lost Pleiad' is perhaps the most historical instance of a star fluctuating in brightness. . . . This cluster, the Pleiads, is the most conspicuous and remarkable 'naked-eye' group in the heavens, and is one of the earliest stellar configurations recognised by mankind. Its mystical charm finds a place in Chinese records of over 4000 years ago. Through it the voice of Omnipotence spake unto Job: 'Canst thou bind the cluster of the Pleiades?' Its ultimate purpose was revealed to Amos, whose thought was intuitively related to 'Him that maketh the Pleiades and Orion'

V., 8). . . . In charming symbolism, Tennyson describes it as 'glittering like a swarm of fire-flies.' In legend, reference is made to 'The lost Pleiad.' Aratus, 300 years B.C., poetically alludes to the missing star: 'Their number is seven, though myths often say, and poets feign, that one has passed away.' Known to the ancients as the 'Seven Sisters,' to ordinary sight there appear only six Pleiads. Acute vision detects not only seven but ten. Photography reveals some 2500 stars. One of the brighter members of the group, called Pleione, now just within the range of a keen eye, is found by the spectroscope to be a 'variable.' Professor Pickering identifies this star, which is slowly recovering its light, and was but half its present magnitude sixty years ago, as 'The lost Pleiad.' The Pleiads group is receding from the Earth, its onward sweep carrying it toward some unknown destiny 18 miles every second. Our sun, with its retinue of planets, is also speeding along in the same direction, but with a slower velocity of 12 miles. Photography reveals the Pleiad cluster as completely enshrouded in nebulous dust. . . . The true story of how the Pleiads came to be enmeshed in this nebosity has yet to be told. . . . It may be that they collided with one of those numerous invisible clouds of matter which lie in space, and that as the result of such an encounter the Pleiad suns are exhibiting renewed activity."—[Drawing Copyrighted in U.S. and Canada.—C.R.]



## BOOKS OF THE DAY

By J. D. SYMON.

IN Tibet, says John o' London, books are held so sacred that incense is burned before them. The practice, with a difference, is not unknown here in the West; and one form of it, occasionally equivocal rather than worshipful, has been prominent of late on the library lists. To be explicit, the incense of parody is being burned with some frequency and success in these days. A few years ago a neat effort in this line made a reputation, and from the chrysalis of the parodist emerged a critic now in great employment, and supporting, it would seem, the entire critical world upon his shoulders. He missed a fine point in mythological allusion, I think, when he called his literary review after the messenger of the gods. It should have been the *London Atlas*.

It was quite in the nature of things that a critic should be evolved from a light-handed parodist, for without true critical sense no parodist can make the best of his job. Without it he will not make a spoon, but spoil a horn. The finer his critical appreciation of his victim, the finer his polite perversion is likely to be. One says "victim" advisedly, for the original is always more or less offered up on the altar of wit; but when the sacrifice is most acceptably carried through, the victimisation touches zero, and the officiating priest handles his prey as if he loved him. There are parodies (those of pure imitation) that cannot spoil our memory of the original, but make it more fragrant. That sort of incense-burning found its most amiable and attractive form in "Letters to Dead Authors."

The malicious parody, such as Colman and Lloyd wrote upon Gray ("Odes to Oblivion and Obscurity"), has brought a delicate and pleasing artifice into disrepute. It takes a very skilful hand to make the travesty of any single poem endurable, and the safe rule, given long ago by a writer in the *Academy*, is to avoid anything that would "depreciate a literary security." Some of the innumerable parodies of Omar have been censured on that account. The best efforts are those that seize upon no particular work, but rely upon catching an author's style. Calverley did this excellently. Two lines of his—

You catch the paranomasia, play'  
po' words?

Well, to my muttuns—

requires no label to identify the original. Nor does Sir Owen Seaman's—

Washed white from the stain of  
Astarte,

My verse any virgin can buy.

Parody comes home most delightfully when it is not formally identified. Among more recent prose parodists, few, if any, have a slyer touch than Mr. Norman Douglas in "South Wind," or Mr. Wyke Smith in his burlesque novels, "Some Pirates and Marmaduke" and "Captain Quality." The last two issue from The Bodley Head, which is not only a nest of original singing birds, but also a nest of parodists in prose and verse. Thence sprang, to mention no others, "The Battle of the Bays," the new Pepys, and the new Boswell, of which last anon.

The unlabelled parody, it is true, demands an instructed reader and risks missing fire with the uninitiated. Not ninety-nine out of a hundred people who enjoy Calverley's "Ode to Tobacco" catch its remote echoes of Longfellow's "Skeleton in Armour." This is the sort of thing one might call Calverley's "solitary fly" trick of incidental parody. Caviare to the general, perhaps, but to the *cognoscenti* how grateful and comforting!

That variety is the least likely to give offence to author or reader. But, where no offence is intended, authors have as a rule taken even direct and avowed parodies of their works in very good part. The "Rejected Addresses" only delighted their models. Scott's "I certainly must have written this myself, although I forget upon what occasion," need scarcely

be recalled. "The very man upon earth I should like to know," was William Spencer's reply to a hostess who feared to introduce one of the Smiths. That Isaac Disraeli suppressed all names when he told that story is a piece of decent literary reticence worthy of imitation. Horace Smith had not yet made the names public in his Preface to the eighteenth Edition of "Rejected Addresses." If Isaac had his little "scoop," he at least kept it impersonal.

Crabbe, Fitzgerald (not Edward, who would have a big "G"), Byron, and Monk Lewis grinned and bore the Smiths' performance as affably as Tennyson smiled at a parody of "Locksley Hall," or Jean Ingelow at Calverley's "Lovers and a Reflection." Bayard Taylor met with no rebuff when he had the assurance actually to show the Quaker poet a parody of Whittier. The original author's reception is the

and pastiche may be combined and even the finest pastiche has always some faint flavour of the burlesque, although in that case the latter is never loud. Both elements are present, for example, in "The New Boswell" (The Bodley Head; 6s. 6d.), the work of Mr. R. M. Freeman, one of the collaborators in Mr. Pepys Junior's Diaries of "The Great Warr." Pepys is easier to imitate than Bozzy, and, without disparaging Mr. Freeman's merry jape, I confess to a preference for the earlier effort. The author had a heavier task, for "The New Boswell" had to imitate two styles—Bozzy's own and Dr. Johnson's. He succeeds marvellously, but the flavour is not quite so Johnsonian and Boswellian as the Diaries were Pepysian.

For all that, the book is mighty ingenious and first-rate pastime. If the verbal felicities occasionally seem to miss something, the characterisation is right on the spot. Bozzy is out to glorify his hero at every chance, and does it in blissful unconsciousness of his own fatuities. Which is all as it should be. In Elysium they are perfectly posted, "through the usual channels," in everything that goes on here below. When the Doctor visits an Infants' Welfare Centre, falls foul of "a telephone wench," gives Socrates the rough side of his tongue, or, with a cold in his head, repeats the Coué incantation to Hodge, his cat, the sport is first-rate; but he is, I think, most completely Johnsonian when he defeats the emissary of "The Acherontian Post-Bag" who has come urging him to declare the net sales of "The Rambler." He makes short work of him with "This cant of public spirit in one who merely seeks a private advantage is not to be endured."

As a subject for parody, a child's primer might not seem to offer a very fruitful opportunity, but in the hands of a learned humourist it may answer very well. Even the bald primer in words of one syllable is seen to have a style, when it is travestied by the late Sir Walter Raleigh, whose unbuttoned mood has been revealed in "Laughter from a Cloud" (Constable and Co., Ltd.), already acknowledged in form on this page. Nothing in the book amused me so much as the simple monosyllabic tale of "The Good Dean." It begins: "Do you know old Slops? He has been made a Dean. You must not call him a fat fraud, or I will whip you." But the end is above price, and should be read in conjunction with Mr. Walpole's "The Cathedral"—"How well he has trimmed his sails to suit the wind! His wife will sit on all the wives of the men that he rules."

When "Evoc," Mr. E. V. Knox (how fond these *Punch* men are of the initials "E. V.") called a former book of his "Parodies Regained," one jibbed a little, for the joke seemed to come rather near "depreciating a literary security." No such objection, however, can be taken to the title of his new volume, "THOSE LIBERTIES" (Methuen; 4s. 6d.), where he makes free with living writers and favours them with the laughing criticism of parody. It is a book to beguile odd minutes. Don't try too many of these nice sharp quillots at a time, or they will lose their edge. How much easier, by the way, it is to parody Mr. Chesterton's verse than his prose! "Evoc" has a shot at both, and the rhymes, at least, sign themselves.

A style, used without the intention of parody, may yet convey something of that effect, if the author's purpose is incongruous with his manner. A curious example of this occurs in "NOBODY KNOWS," Douglas Golding's new novel (Chapman and Hall; 7s. 6d.). It seems at first a tale almost D. H. Laurentian in its non-censorious picture of our untrammelled and promiscuous young, but when you reach the end you will be surprised. Mr. Swinnerton did something like this only the other day. Are these the heralds of a reaction?



INVENTOR OF HERCULE POIROT, THE GREATEST RIVAL TO SHERLOCK HOLMES: AGATHA CHRISTIE, WHOSE NEW DETECTIVE "THRILLERS" ARE APPEARING IN THE "SKETCH" EACH WEEK.

It is remarkable that the author of the best detective fiction since the Sherlock Holmes tales should be a woman, for women writers have not hitherto been pre-eminent in that line. Agatha Christie (in private life, Mrs. Archibald Christie) introduced her now-famous crime-tracker, Hercule Poirot, in her first book, "The Mysterious Affair at Styles," and he reappears in "The Murder on the Links," issuing from The Bodley Head. A new and very thrilling series of his exploits has commenced in the "Sketch" this week under the general title, "The Grey Cells of M. Poirot." Mrs. Christie is also the author of "The Secret Adversary."—[Photograph by Broothorn, Melbourne.]

touchstone of success, for parody in its best form must be a compliment.

In these days, one hesitates to drag in the Greeks, but the parodies of Aristophanes must not be omitted. Besides his verbal perversions, he indulged in a pantomimic parody that indicates an almost childish simplicity in the otherwise exquisitely acute and subtle Athenian audience. The Lamachus scene with its spear and sausage business, in "The Acharnians," is pure Harlequinade of a later type. Ancient classical parody is a subject by itself, and so, too, is parody of the classical French drama. Racine and Voltaire had to put up with it, although some natural squirms they gave.

As the burlesque is the coarser, so the pastiche, or imitation, is the more delicate form of parody. To speak of these three as distinct forms is to confuse species with genus. Within the same work burlesque



## SEA LEATHER: A SCHOOL OF RAW MATERIAL ASHORE.

PHOTOGRAPH SUPPLIED BY H. J. SHEPSTONE, F.R.G.S.



### TACKLING BLACK FISH: "BLACK WHALES" DESTINED FOR THE TANNERY.

*Continued.*

of the waters bounded by a long stretch of coral rocks off the North Carolina Coast. The sharks are taken in large gill-nets, each of which extends to some 500 feet in length. In these the sharks are caught by their gills, and as many as 316 have been taken in one net in a day. In the open ocean, of course, it is impossible to use nets; there the sharks are taken by hooks, and, occasionally, by the

use of dynamite. Needless to say, the new leather can be put to many uses apart from the making of boots and shoes. By-products are not wasted; for instance, sharks' heads are melted down for glue; sharks' teeth are sold to jewellers, and sharks' fins are a Chinese dainty fetching five shillings each. After all, then, the "tiger of the sea" is not unproductive.



# "As if among the Nations she were Robin Hood."

"HAIL, COLUMBIA." By W. L. GEORGE.\*

DESIGNING not to "rubber-neck" at asterisked attractions, Mr. W. L. George went to the United States determined to avoid, as over-perpetuated plagues, all such "sights" as Yellowstone Park, the Grand Cañon, Niagara, and even the Rockies. His object was dual: he sought to understand, and he wished to effect a synthesis of the American mentality.

The first of his impressions was that America is awful. That was on arrival. "It was like being posted," he records. "I was bagged by the pier officials, stamped by the Customs, sorted by porters, re-bagged by a taxi, re-stamped by the reception clerk, and at an incredible speed delivered into a bedroom through something that looked like a mine-shaft. And the Elevated roared, the locomotives rang their bells, the trolley-cars and the omnibuses rang something else. And when I tried to be funny because my room number was 1922, and (forgetting the date) said, 'That's handy to remember; same number as the year,' the porter reproved me with, 'No, not this year. Next year.' Even my bedroom was a year ahead of the period! I realised that I really was in America."

In the Pie-belt, which is New England—and Mr. George means by that not the little district between Gloucester, Worcester, and Plymouth, but all that is north-east of New York—the traveller concluded that things were not so bad. At Nashua there was a man stretched on the grass under a tree; he was neither smoking, nor sleeping, nor reading; he was doing nothing. He was a symbol of the past, the past America scraps as she goes, "like a soldier on the march who throws aside impedimenta so as to get quicker to his goal"; a character from the Legend of New England; a stranger in the midst of those for whom "the *Mayflower* and its cargo of prayer-books and ploughshares serve . . . as the mythology that all men must create who would capture illusion."

In the picture with the idler are the M. E. Francis and Cable cottages; the little wooden churches aping designs by Wren; the houses in "cool purity of Colonial style"; a very occasional "Uncle Sam," an equally rare "Colonel Cody"; and a vacillating Puritanism. Out of it are many things: the new American, "short and sturdy, inclined to stoutness, with a round or square head and rather large eyes," a walker with decision; the ever-multiplying alien-become-citizen; "the restlessness, the enthusiasm, the passion for improvisation of this amazing America"; "an America so ruthless that she will strip me of my shirt, an America so kindly that she will give me a better shirt than I could buy. As if among the nations she were Robin Hood."

Boston is in like state; there is Boss-ton and there is Baws-ton. The one savours of organdie, square dances, and rich port, of old oak and old china; of lavender and dimity and books from Paris and Piccadilly; of the architecture of Georgian and Victorian England; of the domesticity of Harvard; and of, the cynic might add, genteel futility. The other yields a foreignness as great as that of Chicago; gives four hundred and eighty O'Briens to the local telephone directory and Ireland alone knows how many other O's among a multitude of "Micks"; has park boards which shriek in most un-Emersonian fashion "Keep Off The Grass. If You Want To Roam Join The Navy"; tenements swarming with yelling children; trolley-car requests to report courtesies, that the doer of commendable acts may be recognised; and a work centre that will become a great city. Mr. George does not lament; for it seems to him that "modern industry is the soldier who will conquer beauty and ease of life for all men, while the old times merely possessed beauty and comfort for a few men."

All is change; all is contrast. Even so is it in orange-hued Chicago, "a city of terror and light, untamed and unwearied. It has harnessed a white-hot energy to beginnings; upon its roofs it erects cities: it has torn the vitals of its streets for railway cuttings, set up porticoes as promises of colonnades." A city of noise, "it writhes in its narrow communications, as the head of Medusa among its tangled hair. . . . In Chicago there is no time for life. . . . It harbours blinding pride, the pride of the man who can do things, and has no use for the man who can't."

Armour's typifies it: organised industry. "To watch an animal from the pen to the tin is an extraordinary experience. You see it killed; it falls; a conveyor carries it away. It is flayed while you wait. It disappears. Then, suddenly, it is an open carcass; it passes the veterinary; in a few seconds it is cut up, and hurriedly you follow the dwindling carcass that is no longer an ox, but fragments of meat; you see the meat shredded; in another room the manicured

girls are filling the shreds into tins, and the tin is closed and labelled. . . . Cattle are being handled like brass, so swiftly that life becomes merely a raw material."

By way of foil, the massive, spacious Middle West knows St. Louis, "respectable without ostentation"; and around its American centre cling "hundreds of little English grocers, fruit-dealers, and mercers."

Then are the clanking, dust-raising steel-rolling mills and the powdered perfection of the flour-mills, where nothing is handled that can be seized by fingers of metal; the grain-elevators, noble "factories of



DECORATED FOR GIVING SOME OF HIS BLOOD IN AN ATTEMPT TO SAVE THE LIFE OF REAR-ADMIRAL DUMARESCU, R.N.: AN AMERICAN SERGEANT HONOURED.

Sergeant Andrew Penland, Medical Corps, U.S. Army, is here seen being decorated by Major-General C. P. Summerall, Commanding the Hawaiian Department. He received his honour—a gold pendant presented by the Naval Comrades Association of New South Wales, and Life Honorary Membership of that body—in recognition of his unselfish act in giving some of his blood in an attempt to save the life of Rear-Admiral T. S. Dumaresq, R.N., who died in the Military Hospital at Manila.

Photograph by U.S. Signal Corps.



THE AUTHOR OF "HAIL, COLUMBIA," MR. W. L. GEORGE.—[Photograph by Hoppé.]

the moon"; the men and women who live on twenty-four hours in the day, and seek "sprees," many of them, in modern civilisation; universities rising upon the prairie; unexpected respect for art; unabashed love of amusements; sophistication and straw-in-the-hair; pioneering in every shape and form and of all magnitudes.

As to New York, Mr. George finds it "in America the only female city, a city of cynicism and of lace, a more intense Paris, a Vienna disguised in the garments of respectability"; a place of first-impression shocks to the newcomer—with its sky-scrapers making it into "a city of columns which support the sky"; its 2000-bedroom hotels, its stores of endless departments, its luxurious restaurants, the bustle, the any-fool-can-find-his-way avenues and streets, the vulgarity, the clangour, and the crime.

On the East side it is very different. "Its division into national streets encourages the stranger. He is surprised to find a Greek street, a Spanish street, a great block of Italian streets, but he is disappointed in Chinatown. Oh, what a come down after the lyrical stories of the magazines. . . . One does not feel the poverty of the East Side till at last one enters the tenements. Here, indeed, New York is out-distanced by London itself. They are horrible. Originally built for one family, the New York tenement now houses a dozen in a room; sexes herded together, among the cooking, the laundry, and presumably ablutions; broken windows, leaky roofs, no plumbing, stairs thick with dirt and vermin." It is the clearing station of the New World.

Contrast the rich. "Imagine tall iron gates opened by flunkies uniformed in gold, whose business in life is to touch a button when the automobile of the master comes into sight. In response to that button, in the dim distance of the expensive house, a bath begins to run; whisky-and-soda is set out; in the park in the courtyard the uniformed officials collect the children from the private swimming-bath and the private 'gym.' The apartments are fairly large, ranging from a dozen to thirty rooms. You can have an address there for twenty thousand dollars a year, though at that price you cannot expect to be really comfortable."

Then to the hazy softness of the South, to the Alabama town where the people are "a little languid, easily gay, never intrusive . . . the eternal aristocrats"; and to Washington, a Southern city, near as it may be to the Line, solidly sweet; and on towards the Far West: here and there men jogging along the trails on horseback, defying the motor-car, and sitting their horses with a difference; pastoral land; Salt Lake City and the Temple; the bitter desert of Utah and Nevada; cherry blossom—and California of the palms and oranges, lemons and grape-fruit, and ripe figs; with San Francisco the heart of it all, a city on hills, where for a moment America "hitches her chariot of petrol to the patient mule team of the Spanish fathers." So to "Spanish" Los Angeles, and Hollywood of the movies; San Diego, "a foreign land in its fatness"; the border; and a mile or two into arid Mexico.

Contrast and change: and as it is with the cities, the towns, and the villages, so with the men, the women, and the children. They have traits pleasant and unpleasant, and, because they are "newer" than we, exhibit greater mental hunger, more innocence of mind. Essentially, they are vital, the supreme makers of a mechanical civilisation; not Provincial, but regional; wanting what they want when they want it; working hard, playing hard, entertaining hard. Their thirst for knowledge is insatiable, yet somewhat easily slaked by "souls" and quacks in general; whether they seek book learning or the lore of the Business they adulate. Easily impressed, they are, nevertheless, nervously suspicious; ready to boost, and at times to boast, they are the friendliest of people, sociable to a fault; they are would-be humanisers of the inhuman, yet get-on-or-get-outers; mean when beginning to make money, they are lavish in spending it when made. And tradition hath it that they adore their women. It is true enough. They do; but more emphatically when they are unmarried and at the candy-consuming age. Not that the worship is not carried into wedded life—for the American man is a sentimental creature for all his hard-headedness. It may become more verbal than actual; it may fill less time than the office and the golf course; but it is there, and the American woman knows it. Her handicap is the servant problem. Service in America is almost impossible save for the very rich, and the wife of comparatively slender means has often to be something of a slave to her home, however well fitted it may be with the essential labour-saving devices. Her consolation is that when her lesser half has won his way all will be well; and that she is helping him to gather the wherewithal. As to the child, Mr. George likes it not: it is too grown-up.

Remains a summary, deft and definite as the rest, written after return: "I saw with a new vision the pageant of London . . . the state of materialistic barbarism in which England still has her being! . . . But, on the other hand, to be re-absorbed by the harmonious calm, the ancient poise of a country that finds more contentment in its past than in dreams of the future . . . made one feel that America was hectic and excessive."

"Hail, Columbia" is a very good book indeed; analytical, critical, provocative, but fair; and it will certainly do nothing to lessen the friendly feeling between this side and the other. On the contrary, it may persuade an American author accurately to let us see ourselves as our cousins see us; which would be all to the good."

E. H. G.



# THE SUPREME HOUR AT TUTANKHAMEN'S TOMB: BREAKING THE WALL.

THE "TIMES" WORLD COPYRIGHT, BY ARRANGEMENT WITH THE EARL OF CARNARVON. PHOTOGRAPH BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK, EXPEDITION; LENT BY COURTESY OF THE TRUSTEES, THE DIRECTOR, AND MR. LYTHGOE, CURATOR OF THE EGYPTIAN DEPARTMENT.



SHOWING THE ONLY INTACT SHRINE OF A PHARAOH EVER FOUND: THE SECOND STAGE OF THE ENTRY INTO THE SEALED CHAMBER—MR. HOWARD CARTER (LEFT) INSIDE, AND MR. A. C. MACE (RIGHT) OUTSIDE THE BROKEN WALL.

A photograph given on page 388 and that above show two successive stages in the long process of opening the sealed chamber in Tutankhamen's tomb, as thus described by Lord Carnarvon: "In the course of the morning Mr. Carter had cased with planking the two bituminized statues of the king on each side of the sealed door, so that no hurt could come to them, and also built a sort of wooden stage to enable him to attack the sealed door at the top. . . . The air was insufferably hot. . . . The work was begun by Mr. Carter's chipping away the cement

at the top of the sealed door. . . . After a little while a small aperture was made through which it was possible to peep, and it became evident that there was no empty chamber, but that we were looking at some large built-up structure. . . . The work proceeded. . . . the interior object was. . . . now seen to be an enormous structure of wood, most elaborately carved and gilded and inlaid with blue faience. . . . Mr. Carter went in first, and announced that there was no doubt it was the tomb of the king." A fuller view of the shrine appears on pages 386-7.



## THE SECRET OF THREE THOUSAND YEARS REVEALED: TUTANKHAMEN'S CATAFALQUE IN THE OPENED SEPULCHRE.

THE "TIMES" WORLD COPYRIGHT, BY ARRANGEMENT WITH THE LORD OF CARNARVON. PHOTOGRAPH BY MR. HARRY DUTTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK, EXPEDITION; LENT BY COURTESY OF THE TRUSTEES THE DIRECTOR, AND MR. LYNCH, CURATOR OF THE EGYPTIAN DEPARTMENT.



"THE GREATEST REVELATION" OF ARCHÆOLOGY: PART OF THE MAGNIFICENT GILDED SHRINE, SEEN THROUGH THE BROKEN DOORWAY, BETWEEN SENTINEL STATUES.

The mystery of the sealed door in Tutankhamen's tomb was solved at last on February 16, with amazing results. Professor Breasted, the famous American Egyptologist, who was present and deciphered the seals, writes: "We were the first group of archaeologists to look into the burial-chamber of a king's tomb still remaining essentially as it had looked when the priests and royal officers closed it up 3250 years ago. To step between the king's two sentinel statues still guarding the doorway, to pass along the front of the magnificent catafalque and look through its outer doors at its closed inner doors, upon which the royal seal was still unbroken, and to realise that the august dead still slept within—these were experiences which make one keenly aware of the feebleness of language. . . . At last a great civilisation . . . is adequately revealed to us in works of supreme beauty and power. They form the greatest revelation of this kind ever recovered in the entire history of archaeological discovery in any land." The above photograph shows the unsealed doorway almost ready

for the official opening ceremony on February 18, and forms a sequel to those given on pages 388 and 385. It will be noticed that the wooden casing built round the statues, to protect them from damage during the breaking of the wall, had been removed. Inside the doorway on the right is a glimpse of the space between the shrine and the inner side of the wall, indicating the extreme narrowness of the passage way. Lord Carnarvon, continuing his account of the first entry (quoted on page 385) says: "With the greatest care I followed (Mr. Carter) in. . . . Moving carefully round to the right, we found on the east side of the shrine, or canopy, two large doors. . . . The space is so constricted between the walls of the chamber and those of the outer shrine that it was impossible to pass along any side but that where the entrance doors are situated." Some of the guests at the official opening stuck in the passage and required help. Later visitors were not allowed to enter. The whole tomb, it may be recalled, has since been closed until the autumn.



# THE MAKING OF AN ARCHÆOLOGIST.

By Professor Percy E. Newberry, Honorary Reader in Egyptian Art, and formerly Professor of Egyptology at the University of Liverpool.

ARCHÆOLOGY, in its widest and truest sense, is the science of all the human past; it embraces the study of written records of all kinds, as well as



AN EMINENT SWISS EGYPTOLOGIST, LONG ASSOCIATED WITH THE EGYPT EXPLORATION FUND: PROFESSOR EDOUARD NAVILLE.

Professor Naville, who was born at Geneva in 1844, is an honorary Professor of the University there, and a Fellow of King's College, London, where he received part of his early training. He has been excavating in Egypt since 1883, and discovered the Temple of Queen Hatshepsut at Deir el-Bahari. Among his books (many of them written for the Egypt Exploration Fund) are "The Temple of Deir el Bahari" (6 vols.), "Archæology of the Old Testament," "The Law of Moses," and "La Haute Critique dans le Pentateuque."

Photograph by Zipser (Baden).

all other products of man's brain and hands. In its narrowest sense it deals with the material remains of man apart from his written documents. It is in this latter sense that the word archæology is generally understood.

An archæologist's business is three-fold. First, he has to excavate the sites of ancient human habitations and burial-grounds. Secondly, he has to discover material remains of man, and preserve such remains when found. Thirdly—and this is the most important part of his work—he has to interpret these remains. To be able to do all this he needs to have a special and wide training. When excavating an ancient site the position of every object found needs to be carefully noted, and, if a building is unearthed, its walls, etc., have to be measured and planned; the archæologist, therefore, has to be a trained surveyor. In the Near East city was often built on city, and the remains of each lie in successive strata one below the other, the oldest, of course, being at the bottom. The contents of each stratum have to be carefully recorded, and the position of each object in its relation to other objects found must be noted. The archæologist must, therefore, be a keen observer. Mounds marking the sites of ancient towns in Egypt and in other lands sometimes cover scores of acres, and in height reach to eighty feet or more above the level of the surrounding ground. Such mounds in the Egyptian Delta will generally have Arab remains at the top; then, in successive layers downwards, Coptic, Roman, Greek, and, lastly, Pharaonic antiquities at, or just beneath, the water level. In order to extract all the information possible from a site of this description, the archæologist ought to have a knowledge of the history and civilisation of all those periods.

It is not enough for the archæologist to know how to dig an ancient site. He should know how and where to search for it, and this also demands that he should have a thorough knowledge of the history of the country that he is working in. Hundreds of towns are named in Egyptian, Babylonian, Greek, and Roman literature, but the actual positions of very many have never yet been located. It is part of the

archæologist's work to identify these sites. Twenty-five years ago practically nothing was known about the ancient civilisation of Crete, but now, mainly owing to the magnificent work of Sir Arthur Evans and a small band of explorers, we have many ancient city sites in the island fixed, as well as material remains and written documents that take back Cretan history to at least 3000 B.C.

In order to be able to interpret the material remains of man, the archæologist must have a wide acquaintance with all the arts and handicrafts; he must also know something about geology, mineralogy, botany, and other kindred sciences. Supposing, for instance, he discovers a stone vase full of corn. The questions raised by such an object will include these: What is the kind of stone the vase is made of? Whence came that particular stone? How and with what tools was the stone cut? Does its shape resemble the shape of any other known vase, and, if so, where was that vase found and what is its approximate age? What is the grain within the vase? Are there seeds of weeds among the corn, and, if so, to what plants do they belong? These are only a few of the questions raised

pectorals were two ornamental finger-rings of gold, the earliest known specimens of their kind by many hundred years. The bezel of one of these is decorated with granulated gold arranged in lozenge-shaped patterns; the other has a coil device of thin gold wire soldered on to the bezel. Although signet-rings were common enough in the Nile Valley in the second millennium B.C., there is no evidence that ornamental finger-rings of the type found by de Morgan were made in Egypt. To match them we should have to go to Greece and Etruria; but what was the civilisation in these lands in 1900 B.C.?

Again, take the history of tapestry-weaving. There is no evidence that tapestry-woven fabrics were produced in the Nile Valley until, at all events, Ptolemaic times. But there was found in a royal tomb at Thebes dating from 1450 B.C. one of the most exquisite pieces of that kind of fabric ever made. There is no doubt whatever about its early date, for the name of the king is woven in it. Where was this piece of a royal corselet manufactured? What is the earlier history of tapestry-weaving? Hieroglyphic inscriptions point to Sais in the North-western Delta as the home of weaving in ancient Egypt, but this part of the country is almost a *terra incognita* so far as its ancient civilisation is concerned.

As so many of the objects the archæologist unearths bear inscriptions, a working knowledge of ancient languages is essential. So vast is the archæologist's material nowadays that he has of necessity to specialise, and we have prehistoric archæologists, Egyptian archæologists, classical archæologists, etc. An up-to-date archæological expedition generally includes among its *personnel*, besides the archæological leader, a philologist or specialist in the language of the people whose remains are being sought for, a surveyor to draw plans, and a photographer to make the very essential photographic records of all the objects found. Besides these trained men there has to be a clerk or bookkeeper to keep accounts and pay the native workmen who are employed in the actual digging. That is the reason why archæological expeditions cost so much money, and why archæological societies like the Egypt Exploration Society always need funds. At the present day the best equipped archæological expedition is certainly that of the Metropolitan Museum of Art at New York. Several of its expert members have been generously lent to Lord Carnarvon for the work of preserving and photographing the antiquities that he and Mr. Carter have discovered in the tomb of Tutankhamen.



THE FIRST STAGE IN THE OPENING OF TUTANKHAMEN'S SEPULCHRE: LORD CARNARVON (LEFT) PEERING THROUGH THE NARROW HOLE SO FAR MADE BY MR. HOWARD CARTER (RIGHT).

A later stage in the demolition of the sealed wall is shown on a preceding page.

The "Times" World Copyright, by Arrangement with the Earl of Carnarvon. Photograph by Mr. Harry Burton, of the Metropolitan Museum of Art, New York, Expedition; Lent by Courtesy of the Trustees, the Director, and Mr. Lythgoe, Curator of the Egyptian Department.

by the stone vase and its contents, but they will suffice to show the kind of questions the archæologist has to answer.

The history of the arts and crafts of the ancient world bristles with unsolved problems. Take, for example, the history of the manufacture of glass. As early as 2000 B.C. it bore the name "Tehent," a word derived from Tehenu, the name of the north-western Delta of Egypt, where glass was probably first produced. (We call porcelain "china" because it originally came to us from China.) But we know nothing about the early history of glass manufacture in the north-western Delta beyond the fact that the Egyptian name for it means "the product of Tehenu."

In 1894 M. J. de Morgan discovered the jewellery of some Egyptian princesses dating from 1900-1850 B.C. Among these objects were several gold pectorals exquisitely inlaid with lapis-lazuli, turquoise, and carnelian. The lapis-lazuli must have been brought from Persia, the turquoise from Sinai. With these



A DISTINGUISHED AMERICAN EGYPTOLOGIST, CONSULTED AT TUTANKHAMEN'S TOMB: PROFESSOR J. H. BREASTED.

Professor Breasted was present at the opening of Tutankhamen's sepulchre, and gave invaluable aid in deciphering seals and inscriptions. He became instructor in Egyptology at the University of Chicago in 1894, and Professor in 1905, when he directed the University's Egyptian expedition. Among his many books are his well-known "History of Egypt" and "Ancient Times: a History of the Early World."—[Photograph by the "Times."]



## DISCOVERER OF THE MINOAN AGE: A GREAT BRITISH ARCHÆOLOGIST.

FROM THE PORTRAIT BY THE LATE SIR WILLIAM RICHMOND, R.A.



THE EXCAVATOR WHOSE DISCOVERIES IN CRETE RECAST EARLY GREEK HISTORY: SIR ARTHUR EVANS, P.S.A.,  
AUTHOR OF "THE PALACE OF MINOS"—A PORTRAIT BY SIR WILLIAM RICHMOND.

"Twenty-five years ago," writes Professor Newberry in his article on page 388, "practically nothing was known about the ancient civilisation of Crete; but now, mainly owing to the magnificent work of Sir Arthur Evans and a small band of explorers, we have . . . material remains and written documents that take back Cretan history to at least 3000 B.C." Sir Arthur gave the name "Minoan" to this previously unknown age, from the name of King Minos. His researches in Crete, begun in 1893, have led to a complete revision of early

history. Two years ago appeared the first volume of his epoch-making work, "The Palace of Minos at Knossos" (Macmillan), and the forthcoming second volume is now eagerly awaited. Illustrations from the first volume appeared in our issue of December 10, 1921, and in that of March 18, 1922, a colour photograph of a remarkable Minoan bull's-head libation-vessel, with Sir Arthur's description. Again, for our issue of March 3 he supplied an illustration of Minoan gloves.—[Drawing Copyrighted in the United States and Canada.]



# MEN WHO PERFORM THE "SPADE WORK" OF HISTORY: BRITISH NAMES FAMOUS IN THE FIELD OF ARCHÆOLOGY.

PHOTOGRAPHS BY RUSSELL, ELLIOTT AND FRY, "DAILY MAIL."

LAFAYETTE, LIZZIE CASWALL SMITH, AND NICOLA PERSCHKEID.



PROFESSOR W. M. FLINDERS PETRIE.  
Professor of Egyptology at University College, London.



MR. F. LLEWELLYN GRIFFITH.  
Reader in Egyptology at Oxford.



PROFESSOR JOHN GARSTANG.  
Director of the Department of Antiquities, Government of Palestine.



DR. H. R. HALL.  
Assistant Keeper of Egyptian and Assyrian Antiquities, British Museum.



DR. D. C. HOGARTH.  
Keeper of the Ashmolean Museum at Oxford.



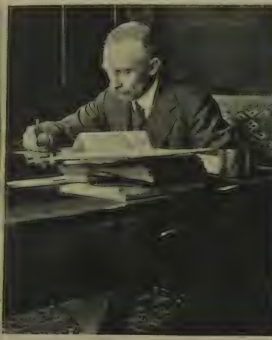
PROFESSOR G. ELLIOT SMITH.  
Professor of Anatomy in the University of London.



PROFESSOR T. ERIC PEET.  
Professor of Egyptology at Liverpool University.



MR. C. LEONARD WOOLLEY.  
Director of the British Museum Expedition in Mesopotamia.



E. NEWBERRY.  
Professor of Egyptology at Liverpool University.



MR. HOWARD CARTER.  
Discoverer (with Lord Carnarvon) of Tutankhamen's Tomb.



DR. A. H. SAYCE.  
Formerly Professor of Assyriology at Oxford.



DR. ALAN H. GARDINER.  
Editor of the "Journal of Egyptian Archaeology."



SIR ERNEST WALLIS BUDGE.  
Keeper of Egyptian and Assyrian Antiquities at the British Museum.



DR. THOMAS ASHBY.  
Director of the British School at Rome.



MR. ALAN J. B. WACE.  
Director of the British School of Archaeology at Athens.

For the growth of popular interest in archaeology this paper can, perhaps, claim the principal credit, for it was among the first, if not the very first, of popular journals to give prominence to this fascinating subject. In dealing with it, we have always sought information from the most authoritative sources, and practically all the famous British archaeologists whose portraits appear above have, at one time or another, either contributed articles or illustrations to our pages, or have aided us by placing their expert knowledge at our disposal. The following are examples: the dates in brackets being those of our issues. Professor Flinders Petrie described an Egyptian king's funeral (Jan. 27, 1923) and supplied Egyptian photographs (July 9, 1910). Professor Garstang has recently contributed a series of illustrated articles (to be continued later) on research in Palestine, where he is now Director of Antiquities (Dec. 2, 9, 23, and 30, 1922, and Jan. 6, 1923). He has also supplied photographs of Askalon excavations (Oct. 9, 1920). Mr. C. L. Woolley has described (Dec. 16, 1922) the house

of the Heretic Pharaoh's Prime Minister at Tell el-Amarna, where he was in charge of the Egypt Exploration Society's expedition, and (May 6, 1922) workmen's dwellings there 3000 years old. Dr. Thomas Ashby has written, with photographs, on the wonderful megalithic remains in Malta (Feb. 23, 1922), and on discoveries in Italy (Jan. 28, 1922). Dr. H. R. Hall has described the Palace of Minos (Dec. 10, 1921) and the British Museum excavations at Ur of the Chaldees, in Babylonia (April 1, 1922). Professor Newberry, who has an article in this number, has written on Tutankhamen's tomb (Feb. 24, 1923), and supplied lantern-slides of Egyptian wall-paintings (Dec. 30, 1922). Dr. D. C. Hogarth has written on Tell el-Amarna (Feb. 5, 1921) and Askalon (Aug. 21, 1920); Professor T. Eric Peet has also written an article for us on Tell el-Amarna (Aug. 6, 1921); and Mr. A. J. B. Wace has described in "The Illustrated London News" the recent discoveries made at Asine by the Crown Prince of Sweden (Jan. 13, 1923).



# The World of the Theatre

By J. T. GREIN.

## A GREAT ADVENTURE.—THE CRITICS' RIGHTS.

ONE day last week there wafted into my office a Russian doctor with two charming women and a middle-aged gentleman who captivated me at once by his ascetic, artistic face. The doctor said: "This is Monsieur Nicolas Legat, late of the Imperial Opera at Moscow; and this is Madame Nicolaeva, *prima ballerina* of the Imperial Opera. Both are refugees and have gone through the inferno of Bolshevism—will you lend them a hand? They are great artists: Legat was the teacher of Pavlova, of Karsavina, of Presbrajenskaja, of Nijinski; and the French authorities thought so much of his talent that after a performance they made him an *Officier d'Académie*. Nicolaeva is renowned as a great follower of the classic school, and her particular gift is the rare variety with which she impersonates the folk-lore dances of many nations. She is one of the few who 'in one fell swoop' passed the difficult examination of *prima ballerine* when she was a mere pupil under Legat's tuition."

I confess I was deeply interested in these people, so modest, so informing, so full of their art, so alone in London. "Would I see them dance?" "Yes; but when and where?" I was just packing my traps to fly to the Riviera, and time failed me to arrange for a theatre. "Come to our hall, where we practise every day and all day," they pleaded, and so I yielded.

It was a pilgrimage: a little hall somewhere in the wilds of Cricklewood, and adjacent to a Catholic

existence. I have been with some of the great artists in private rehearsal, and by experience I can class a dancer at once according to merit. So I may be forgiven for being exigent, difficult to please, and for a somewhat lukewarm approach to my new *protégés*. But they came; I saw; they conquered. I shall never forget the sensation of how this woman in rehearsal flimsies, this artist in the khaki of his smock—looking almost like an inmate of H.M.'s hostel, Wormwood Scrubs—overwhelmed me and my companion, herself an artist. I enjoyed the goose-flesh of artistic pleasure; I knew that I was witnessing something great and beautiful. The poses were the perfection of the statuesque; the movements were of symphonic harmony; their feet were as winged; it was as if music and rhythm were one in harmony. Nor are they limited to the classics; the Stravinskis, the Scriabines, the Rubinstein, the Fallas, they all belong to their domain. But their art is never barbaric, nor yet *baroque* or over-eccentric; it is a lofty art born of inspiration, and all the time one feels the amalgamation of Legat's master touch and Nicolaeva's almost hypnotic abandon. I thought of Nikisch and Gerhardt—that famous alliance now, alas! severed by fate. These twain were one, in the most exalted sense of the word.

I came away in strange enthusiasm, and when I was out in the wilderness of Cricklewood, the prosiest of prosy suburbs, I could hardly believe that all the beautiful things I had seen were not of dreamland; the contrast was of distracting violence. Yet it was, fortunately, not chimera, but truth. There in the little drill-hall I had found tucked away in obscurity two of the greatest dancers alive, and I made up my mind to use this journal of light and leading to bring them into the open road to fame. For London cannot allow such artists to remain unknown. To produce them on one of our leading stages will be a revelation to the public as well as a treasure-trove to the manager who will be first in the field. For Legat and Nicolaeva are destined to shine in London as they did in Moscow and Petrograd.

Some time ago there was a discussion in one of our art papers anent the rights of admission of a critic to the theatre of a manager unwilling to welcome him for his candour. The opinions were very divided: some were in favour of the argument that the manager is the master in his own house; some held that the critic is a professional man whom to hamper would lead to an action for damages; others (in my opinion, rightly) contended that a manager can decline to invite a critic or even to admit him on a free ticket indirectly obtained, but no manager could resist the "contract" with impunity if the unbidden critic had purchased his ticket at the box-office or at a library. But, after much paralance, and in the face of managers and the big Press, evidently reluctant to discuss the matter, the question remained unsolved, until the *Times* published the other day the judgment of the Court of Liège, which may not be binding on us, but is sure to be brought up whenever there is

another passage at arms between critic and manager. Here is the case as stated—

"A critic was excluded from a performance for which he had purchased a ticket in the usual way at



UNCHANGED, AND AGAIN CHARMING LONDON IN "THE MARRIAGE OF KITTY": MISS MARIE TEMPEST AS SHE WAS AT THE PERIOD OF ITS FIRST PRODUCTION.

Miss Marie Tempest (now Mrs. W. Graham Browne) revived "The Marriage of Kitty," on March 1, at the Duke of York's Theatre, where she first made a hit in it on August 19, 1902. Twenty-odd years have not changed her charm or the quality of her acting. The play, it may be recalled, was adapted by her first husband, the late Mr. Cosmo Gordon-Lennox, from the French of "La Passerelle," by Madame de Grézac and M. François de Croisset.—[Photograph by Elliott and Fry.]

the box-office. The Court held that a critic's freedom of speech was 'based upon a contract tacitly accepted by both actor and writer; and that a manager was not entitled to exclude a spectator who had paid for his seat.' [The italics are mine, for I have said ditto in the *Arts Gazette*.] Three hundred francs damages was awarded to the critic."

All of which is justice, common-sense, and a wholesome object-lesson. Only the punishment did not fit the crime. Three hundred francs—three guineas—is a ridiculous fine for artistic sabotage!



A HEROINE OF SOUTHERN ARIZONA: MISS FLORENCE SAUNDERS AS LUCIA PELL IN "THE BAD MAN," AT THE NEW THEATRE.

Photograph by Yevonde.



THE BRIGAND-HERO OF "THE BAD MAN," AT THE NEW THEATRE: MR. MATHESON LANG AS PANTHO LOPEZ.

It was arranged to produce "The Bad Man," at the New Theatre, on Saturday, March 3. The piece is an American melodramatic comedy, by Porter Emerson Browne, telling how a brigand of the Mexican border discovers an old friend in an intended victim, and helps him out of trouble.

Photograph by Stage Photo. Co.

church, of all places in the world. There was nothing to kindle illusion; no stage, a bare floor, bald walls, dim light, on a kind of platform a piano, a few chairs—for me, a friend, and Nicolaeva's relation, an "Excellency," ex-Admiral of the Russian Fleet, now a gentleman of leisure and sorrow in the Great City. Nicolaeva wore a light hoop skirt of muslin; Legat was in his "smock"—no illusion in their "get-up" either. Yet, when they began with a *pas-de-deux* from "Carmen," the spell came as by magic: that prosaic hall became a temple, the poetry of motion spread enchantment.

It was a great adventure, for I have seen all the celebrities of the choreographic world of my time. I can hark back well nigh half a century, when Elssler was still alive, and Taglioni the talk of Europe. I have seen most of the Russian ballets; indeed, the Prince (I forget his name) who was their pioneer came to me long before the war, a few years before Paris had seen them or London had an inkling of their



*Born 1820—Still going Strong!*



HISTORICAL SPIRIT  
SERIES NO. 21.

**ST. STEPHEN'S CRYPT, WESTMINSTER:**  
Only the Crypt of the beautiful Chapel founded by King Stephen and rebuilt by Edward III survived the fire of 1834. In a near-by cellar lay the scene of the famous Gunpowder Plot, 1605.

**Johnnie Walker :** “Caught again, Guy Fawkes!  
The man who has a day in the  
year devoted to his memory.”

**Shade of  
Guy Fawkes :** “Yes, but you are remembered  
every day.”



# THE WORLD OF WOMEN.

THE Prince of Wales is getting in as much hunting as ever he can, and is keeping on Easton Grey as his Badminton country quarters until the middle of April. The Beaufort Hounds hunt late, because they have some country which is not cropped, and can therefore be ridden over longer than the usual hunts can show sport. The Prince has had experience of the grass country, which he is very enthusiastic over. It happened that he was there for three of the best runs of a very good season. Prince Henry is also very keen, and is a steady and skilful cross-country rider, but knows less of the working of hounds than his eldest brother. The Prince wants to win another steeplechase. That which he won at Hawthorn Hill in the Household Brigade 'Chases does not please him, because the horses of his competitors fell down, and Pet Dog sailed over everything.

"A real Yorkshire la-a-ad!" That is what the Yorkshire folk say about the Hon. — Lascelles, who is to have that hiatus filled up on Palm Sunday in the village church near Goldsborough Hall, the country home of Princess Mary and Viscount Lascelles. The grandparents on both sides will be there, and the Prince of Wales, who is, I understand, to be godfather to his first nephew. Their Majesties and the Prince will be at Knowsley until the Saturday following the Grand National, so it has all been arranged to fit in neatly. There will be a run on that village church. I wonder if the Archbishop of York will officiate. His Grace is a devoted admirer of Princess Mary, who greatly likes him, but I expect episcopal etiquette will cause him to leave this office to his brother of Canterbury.

The Americans have the keenest sympathy with the Russian refugees in our midst. They are of a comparatively young, free nation, and regard the toppling of a throne and aristocracy of ancient time as most pathetic. The American Women's Club, in Hertford Street, was the scene of a very successful bazaar for the Russian Refugee and Reconstruction Fund. The Grand Duchess Xenia, who gets more and more like her mother, the Empress Marie Feodorovna, now on a visit to her sister Queen Alexandra, opened it, wearing a perfectly plain black soft silk dress and small toque to match, and a sable stole. A couple of strings of pearls were all the appearances of wealth in the attire of a lady who was a really great personage as one of the daughters of a Tsar of All the Russias.

Lord Ullswater told of the housing, feeding, and educating in Eastern Europe of some thousand boys and girls, and

of their probable value in reconstructing a stable and happier Russia. He is a quiet and forcible arguer, and many present made their purchases of work done by Russians for Russians the more generously for what he said. Many Americans attended on each of the two days of the bazaar, and Russian noblewomen made excellent saleswomen, clever and capable, and speaking our language with ease. They put us to shame, they speak such good and easy English, such elegant French; while we, for the most part, murder our own fine language and learn no other. One Russian lady told me that she had met one of us who learned Russian in London, and spoke it remarkably well. Possibly there will soon be more like her; she is a pioneer on a good path.

The afternoon tea-party at Buckingham Palace was much enjoyed; the King and Queen took a personal interest in the invitations, which did not exceed three hundred, and their Majesties tried to have a few words with almost every guest. The Palace is, of course, of deepest interest to those who have not previously seen it, and it is a royal rule for these parties that a large percentage of the guests are new to it. The Queen is the most charming of hostesses, and places the shyest at their ease, while the King is so interested in hearing views of others that his Majesty is a really good listener—an inestimable asset in a host. Here, and on their return to their own constituencies and homes in the Dominions, the afternoon parties at Buckingham Palace will be an absorbing topic of conversation, and will, if that is possible, link up more loyalty to the Throne.

Tutankhamen has been sealed up again in his tomb, but his influence has escaped and is being strongly exercised on so frivolous a thing as dress, and that of the most modern, describable even as of the future. A dress show, which decidedly was a show of dress of to-day, to-morrow, and the day after, included one which is the property of no less interesting a personage than Lady Louis Mountbatten, having been specially

embroidered and designed for her. On a foundation of deep sunset-yellow georgette is imposed an old Egyptian design in many colours, all soft, all Egyptian, and all most subtly blended. The embroidery is done in tiny beads and is all over the dress, which is a draped one on simple lines, some of the quaint little hieroglyphic-like patterns having tiny fringes. The embroidery is a work of art.

Princess Victoria is at the Imperial at Mentone, and is better than on her arrival there, but is still

looking very white and delicate. Never strong, her late illness has left her less so. Her Royal Highness, with whom is the Dowager Countess of Antrim,



A charming shot taffetas Victorian gown which owes its origin to Marshall and Snelgrove, Oxford Street.

has visited Cannes, Nice, Monte Carlo, and Cap Martin. Of the last-named place she is very fond, and expressed some regret that she was not there now, so possibly she may make a short stay there. The sun has been inconstant to the South of late—a matter which makes visitors more than ever resentful of the high prices charged in some places. King Sol has no place in hotel bills, but his rays cause them to be more cheerfully paid.

One is encouraged to hope that we are getting back to a love of the beautiful in music by Lady Dean Paul's "Concerts Intimes," and the success of one arranged by Lady Cory in Lord Carew's house in Belgrave Square for the Canine Defence Association. The music in both instances was of the best, and the enjoyment of the audiences evident. The jazz noise, the syncopated surprises, the trap-drumming tricks are all so well known now that they have lost the fascination of novelty. Music they never were, but dancing to them kept attention up to the mark, and couples who successfully managed all their queer, sudden stops and odd sound-contortions had a feeling of superiority which was doubtless pleasant.

It is good to think of two things in which England leads the world. One is the unassailability of her credit; the other the paramount superiority of her tweeds and tailors. Men and women from all climes and countries send or come to London for their suits. Admirably have our tweed and cloth manufacturers risen to the call upon them, for never before has there been such style, variety, and charm about our textiles as now. Also, as proved at a recent dress show, our designers have provided coats and skirts of the smartest and most individual. They have been created with a view to all sorts of figures and characteristics. Even the fleshful, on whom fashion ever frowns, have been catered for, and the fragile have been equally considered. So it is once again England for ever for suits and London for purchasing them!

A. E. L.



This simple crêpe-de-Chine frock stands to the credit of Marshall and Snelgrove, and so does the lovely tea-gown on the right, which is composed of silver brocade and smoke-grey georgette.

(See page 396.)



## The John Haig Clubland Series No. 20.



## The Ivy Lane Club.

**L**IKE so many of the early clubs, the Ivy Lane was a creation of Dr. Johnson's clubbable nature. Associated with the great man in this particular venture, which had its meeting place at the "King's Head" Beefsteak House, were his beloved friend Dr. Richard Bathurst, Mr. Hawkesworth, Mr. (afterwards Sir John) Hawkins and others of many different professions.

Hawkins has left the following picture of one of the Club's functions. "One evening," he says, "Dr. Johnson proposed celebrating the birth of Mrs. Lennox's first literary child, by a whole night spent in festivity. The place appointed was the 'Devil Tavern,' and there about the hour of eight, Mrs. Lennox, and her husband, and a lady of her acquaintance, as also the Club and friends, to the number of 20 or so assembled. Our supper was elegant and Johnson had directed that a magnificent hot apple pie should make a part of it, and this he would have stuck with bay-leaves, because, forsooth, Mrs. Lennox was an authoress, and had written verses; and further, he had prepared a crown of laurel, with which, but not until he had invoked the Muses by some ceremonies of his own invention, he encircled her brow. The night passed, as must be imagined, in pleasant conversation and harmless mirth, which was scarcely ended when the day began to dawn. . . . This put us in mind of our reckoning; the waiters were all so overcome with sleep, that it was two hours before we could get a bill, and it was not till near eight that the creaking of the street door gave the signal for our departure."

And the excellent taste that seems to have marked the occasion was not so rare as is sometimes thought, while it certainly had one characteristic that is paralleled to-day. Then, as now, the possession of excellent taste usually included an appreciation of the worth of John Haig Whisky, for even then, the *original* Haig Whisky had been firmly established in high favour among discriminating clubmen for a century and more.



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## Fashions and Fancies.

### New Fashions in Sports Clothes.

The knitted suits which are now recognised as the ideal wear for golf and other sports are to be reinforced by the introduction of the three-piece woven suit. This innovation, which is one of the most interesting taken its inspiration from the more ornate three-piece suits which came into being a few months ago, but were then confined to afternoon wear in town. The knitted three-piece sports suit is, of course, simpler in design, and consists of a cape, a woven waistcoat to match, and a plain skirt. Sometimes the place of the waistcoat is taken by a short coat, and in this case the cape is generally attached to the shoulders, and really forms the wide wing sleeves of the coat. Leather coatees are to be extensively worn in place of short coats, and, as they lend themselves particularly well to bright colouring, they can be extremely effective. One charming short coat of this description was of scarlet polished leather, and was worn over a white serge skirt, with a white felt hat to match. Pippings of white leather appeared on the coat itself. Collars that are prolonged at one side to form a scarf are well represented, and another fashion which is certainly on the increase is the use of fringed tweeds. The material, instead of terminating in a hem, is frayed out at the edge of the cuffs, coat and skirt, to the distance of about an inch.

### A Variety of Dresses.

Tea-gowns, which emanate from that home

of charming afternoon and evening dresses, Marshall and Snelgrove's, Oxford Street, can always be relied on to be perfect in design and finish, and the lovely tea-gown illustrated in the centre of page 394 is no exception. Silver brocade is employed for the front panel, the straight lines of which are interrupted by a row of smoke-grey georgette roses. The same soft material makes the flowing wing sleeves which fall to the hem of the dress, ending in silver tassels. The price is 18½ guineas, while 98s. 6d. is the modest sum asked for the attractive little crêpe-de-Chine frock

on the left, which may be had in any colour or black, with a collar of either gold or silver lace. Delightfully demure-looking is the Victorian evening frock depicted at the top of the page. It is expressed in a wide range of shot taffetas, and an important feature is the line of gauging at the waist and the puckered wheels of self material scattered over the skirt. The price is 8½ guineas, and there are a number of charming Victorian taffetas dresses for £5 19s. 6d. each; while attractive frocks of ivory lace and crêpe-de-Chine are priced at 98s. 6d.

### An Astonishing Offer.

The fame of Liberty fabrics is so much a household word the world over that everyone will be surprised and delighted to learn that this well-known Regent Street firm is actually offering a range of attractive spring dresses at 2 guineas each. Two of these remarkably inexpensive frocks are illustrated on this page. Yoru crêpe is the material chosen, and this soft, durable medium is all that could be desired from the practical point of view, as it washes beautifully. There is a wide variety of colours from which to choose, and they are all, needless to say, fast-dyed. Flax thread embroidery on the bodice and sleeves adorns the dress sketched on the right, while the other boasts cuffs, collar and belt of handprinted Tyrian silk. A small folder containing illustrations of the three ready-to-wear frocks obtainable at this price will be sent free on application, together with patterns of the many art shades in which they are available. These dresses cannot be sent on approval, but a good fit is assured by the fact that they are made in three different sizes.



Yoru crêpe and hand-printed Tyrian silk make the pretty frock on the left, which hails from Liberty's, Regent Street; while the other is embroidered with flax thread.

### Hats for the Spring.

Whenever two or more women meet at this

season of the year, the subject of discussion is naturally the spring fashions, and, particularly, fashion in regard to hats. An excellent means of discovering the latest ideas in millinery is that of applying to Harrods, Knightsbridge, for their comprehensive illustrated booklet, "Hat Modes at Harrods," in which will be found particulars and prices of their new range of spring hats. As a guide to the woman who has not yet decided what hats shall have the honour of accompanying her new spring suits, this catalogue will be of great assistance, for Harrods can always be depended on for sound advice on all dress subjects.

E. A. R.

# An 18th Century Interior



'BEAUTY is truth, truth Beauty,' writes Keats, and the essence of this line is peculiarly applicable to the reproduction of historic styles. The most trivial 'untruth' will mar the harmonious whole.

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Illustration shows a simple and refined 18th Century Interior, consisting of the following:

MAHOGANY SIDEBOARD (34/110).—4 ft. 6 in. wide. With Serpentine front, one drawer and two cupboards. **£19 15 0**

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Judy Knight

**T**HOSE rosy cheeks, bright eyes, and that clear skin obtained for this pretty little maiden a first prize in the *Daily Mirror* Beauty Competition for children.

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Her mother writes: "Her splendid health and rosy cheeks are greatly due to your wonderful food tonic 'Ovaltine.'"

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Works: King's Langley.

P. 195





## THE SPIDER'S WEB: INSTINCT OR REASON?

(See Illustrations on page 377.)

IN connection with Professor Thomson's article on "Animal Intelligence" on page 376, we give facing it a page of photographs showing the successive stages in the spinning of a spider's web, a process which he regards as an example of hereditary instinct rather than reasoning power. The photographer's full story is as follows—

"At seven o'clock in the evening the spider lay close to the under-side of the branch it had chosen for its home—a perfect shelter. Nine o'clock came, and, although the clouds were as dark and stormy as ever, we decided to visit our friend again. This time we were rewarded, for just as we reached the spot she left shelter, came out to the tips of the foliage, dropped down a line to a point a few inches below, ascended to about midway, turned head downward, and remained suspended for about fifteen minutes. She then ascended to her nest branch. At 9.25 p.m. practically nothing visible had been done.

"Ten minutes later she again emerged, descended to the branch below and made fast a line, which eventually formed two of the perpendicular radiating lines. Ostensibly, therefore, the spider commenced the real business of making her web at 9.35 p.m.

"Next from the tips of the foliage of her nest branch she let loose a long line with a free end, which became attached at an angle of 40 degrees to foliage on the lower left hand. Here the instinct—or reason—of the animal especially arrested our attention, as at the time the wind was blowing from the right directly in line with the position selected for the web, so that in a very few seconds the floating thread streamed out and was caught as described. Practically from no other point could the end in view have been attained.

"The net result at 9.50 p.m. was a rough framework, two upper and two lower lines radiating from a nebulous sort of ring, evidently determined upon as the centre for the coming web. The architect now settled

herself comfortably, head downwards, at the junction and took a long rest. Twenty minutes elapsed, and our spinner set to work again, until at 10.27 p.m. most of the supports were fixed and nine of the radiating lines were in position. The spider now ascended to the nest branch and crept about amongst the foliage.

"At 11.10 p.m. she descended to the centre and

threads was in position, the accompanying numbered diagram showing at a glance the order in which they were made. A short space of time between the placing of all the radii after the twenty-seventh was devoted to netting together at the centre and fixing roughly concentric threads over larger or smaller segments, which the little creature accomplished by travelling to and fro, stopping momentarily to fix the thread as it went, the greater part of the central work being done after the fixing of the twenty-ninth radial.

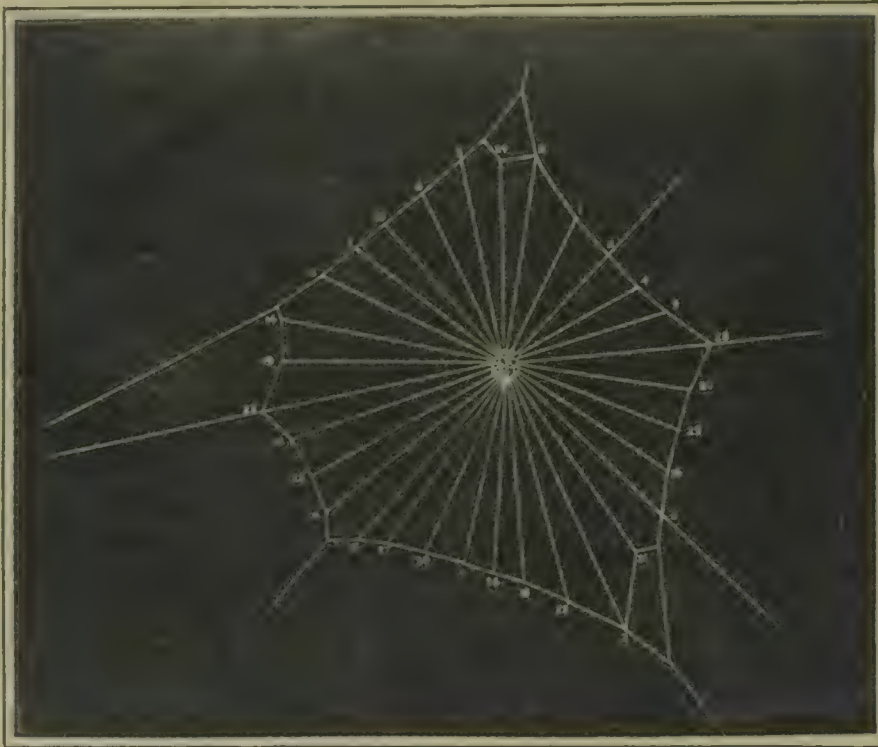
"A few seconds after this, the spider commenced one of the most wonderful of the many astonishing features of geometric web-spinning, inasmuch as it demonstrates foresight, and the possession by the spider of reasoning powers which enable it to use the best means to accomplish the end in view. It affixed a thread near the right upper centre; then, by supporting itself on the radial threads and working towards the left, it affixed its thread—always one remove back—in a beautiful volute of about two-and-three-quarter turns, which was completed at 12.40 a.m.

"The objects of this helical line, it later became evident, were to keep the radiating threads properly taut and at the intended distances apart; also to some extent as a scaffold for the construction of the concentric portion of the web.

"At 12.41 a.m. the outermost of the concentric threads was placed by the spider working from the top towards the left, and upon arriving at the intended limit on the right it turned about and commenced the second thread, working towards the left by way of the bottom of the web.

"At 12.48 a.m. four of these threads had been fixed, the spider accomplishing it by climbing up two threads ahead, descending to just the right distance from the thread last fixed, bending its abdomen over the radius next to it, making a decided pause, and with the spinnerets getting the thread, which had exuded as it proceeded, fixed at exactly the right spot, holding the section just fixed with the hind-foot on that side so that it should bear the strain during the

(Continued overleaf.)



SHOWING THE ORDER IN WHICH THE RADIAL THREADS OF A SPIDER'S WEB WERE SPUN: THE NUMBERED DIAGRAM MENTIONED IN THE ACCOMPANYING ARTICLE.—[Photograph by James's Press Agency.]

remained there, head down, for five minutes; at 11.15 p.m. she was again stirring, until at 11.37 the right-hand support or border line had been fixed, as well as twenty-two of the radial threads. The twenty-seventh radius was fixed at 12.3 a.m., after which the spider returned to the centre and remained head downward.

"At 12.30 a.m. the last of the thirty-one radial

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(Continued.) operation, then up the next radius, and so on, over and over again.

"Given a good illumination through the web, the most superficial observer would by this time have noticed that a very short time after each division of a



ONCE OWNED BY TSAR ALEXANDER I. OF RUSSIA: PART OF A MAGNIFICENT GEORGE I. TOILET SERVICE SOLD FOR £3700.

The sale of old English and foreign silver from the late Mr. Asher Wertheimer's private collection realised £11,101 at Christie's on February 28. The chief interest centred in the splendid George I. toilet service of 29 pieces, by David Willaume (1725) engraved with the cypher "M," probably that of the mother of Tsar Alexander I., to whom it formerly belonged. The service was bought by Messrs. Carrington and Co., of Regent Street, for £3700.

By Courtesy of Messrs. Christie, Manson and Woods.

concentric was fixed it changed in appearance from the finest streak of reflected light to an apparently stouter and whiter line, and would see that none of the other lines, supports, radii, or central netting underwent such change. Upon closer examination and magnification this would be found to be caused by the running together into globules of a viscid matter, the result probably of the spider's intentionally bringing into action a special secretion.

"The time clapsing between the fixing of a thread and the completion of the studding with viscid globules was in every case exactly fifty seconds. The spider now kept on steadily at work, the only variation in its movements occurring with the completely circular

threads, all of which were fixed by the spider working in one direction only (from left to right), instead of turning about at the end of an incomplete circle and working the next in the opposite direction. Excepting when descending on a line, the spider appeared in every case to draw out the thread from its spinnerets by means of its hinder feet used alternately, while the temporary volute or helical thread was cut away, apparently by its forefeet, as the spider reached it in fixing the permanent concentric lines.

"At 1.25 a.m. the finishing touch was given to the most perfect web we had ever seen, and the little wonder-worker glided up a line connected with the intricate network in the centre, and took up its position to watch and wait on the under side of the branch, the shelter of which it had left nearly four-and-a-half hours earlier."

All chess-players will be interested in a new book by the chess champion of the world, J. R. Capablanca, entitled "Chess Fundamentals" (Bell and Sons). The champion is severely practical. He does not waste any time on theory at the outset, but plunges at once *in medias res*. Thus he begins: "The first thing a student should do is to familiarise himself with the power of the pieces. This can best be done by learning how to accomplish quickly some of the simple mates." Then follow examples, illustrated by diagrams, and the whole book is arranged on similar lines. It is the experience of a consummate master of the game presented in a compact form, and illustrated by many games between famous players, himself among the number. Chess has a large literature of its own, and this is an important addition to it.

Very different in its approach to the subject is a book by the well-known Russian player, Eugène Znosko-Borovsky, called "The Middle Game of Chess" (Bell and Sons). He attacks the problem on a high philosophical plane. "Chess," he writes, "derives its laws and its qualities from its own component parts, which manifest its character and dictate its laws. The elements are: 1. Force, which is displayed in the chessmen, or pieces, and acts in 2. Space, represented by the chessboard, and 3. Time, developing with the moves. The whole game is a combination of these three elements, and without a previous study of them it is impossible to know the game." The author claims that while many books have been devoted to the opening and the end game, the middle game has been neglected by writers on chess, and his work therefore fills a gap. He puts it forward as a token of thanks to Old England for her friendly



"COME, WILL THIS WOOD TAKE FIRE?": FALSTAFF'S ORDEAL AT HERNE'S OAK IN "THE MERRY WIVES OF WINDSOR," AS PERFORMED AT KING'S COLLEGE, LONDON.

The "Merry Wives" was recently performed by the London University Dramatic Society at King's College, Strand. A tavern scene at the Carter Inn is illustrated on another page.—[Photograph by Alfieri.]

hospitality; for he is an exile, and he tells us that "Some defects in my book are due to my having been deprived of my library."

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### The origin of our present-day Hospitals

is to be found in the "infirmaria" which were attached to all the early monasteries for the treatment of the sick, and for the housing of the aged, the weak and the blind. From these small beginnings have sprung our modern voluntary hospitals, whose noble work in the alleviation of human suffering is now an essential part of our national life.

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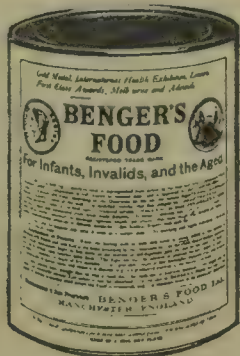
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## THE PLAYHOUSES.

## "THE COUSIN FROM NOWHERE." AT THE PRINCE'S.

"THE Cousin From Nowhere" is virtually comic opera, though comic opera which discards the use of a chorus, so that it is something of a novelty, and perhaps sufficiently different from the class of entertainment musical comedy and revue have successively ousted to recover popularity for the older and more artistic form. Certainly, if first-night enthusiasm goes for anything, there should be a long run in prospect for the new piece at the Prince's. So far as the music is concerned, this will be no more than its desert. Mr. Edward Kunneke's score combines dainty melodies with exhilarating dance measures, and the leading artist, Miss Helen Gilliland, is fortunately able to do it justice. Gifted with a sweet voice as well as engaging looks, and blessed with the advantage of a D'Oyly Carte training, Miss Gilliland soon put a spell on her first-night audience. She and her stage companion, that piquant comédienne, Miss Cecily Debenham, pleasantly show what artists can still make out of comic opera. Not that the book, with its story of a "stranger" masquerading as the heroine's long-absent lover, and winning her, despite the return of his rival, is on a par with the music; but it has its romantic features, and will serve, just as Mr. Walter Williams serves in the rôle of the stranger, though he would be all the better for being a more accomplished vocalist. The setting is Dutch, and made extremely picturesque.

## "THE ORPHANS." AT THE LYCEUM.

The Melvilles have done a shrewd thing in reviving—though with a slightly altered title—that once-popular melodrama of the 'seventies, "The Two

Orphans": they might have pruned some of its flowers of rhetoric, as well as its banalities of dialogue, with advantage; but it is so full-blooded and picturesque a piece of sensationalism, and it affords such scope for full-blooded acting, that there was no reason why it should remain the monopoly of the cinema stage. Its story of two sisters, one of whom searches through pre-Revolutionary Paris, and constantly just misses meeting the other, who

Merrall work the *vox humana* stop for all it is worth as the tearful orphans—Miss Merrall scoring perhaps rather more heavily as the blind girl. Mr. Dennis Neilson-Terry maintains the traditions of his family, and proves himself an admirable actor in costume parts. And good work is also done by Mr. Sam Livesey, Mr. Charles Barrett, and Mr. Alfred Goddard. Playgoers who want to know what their grand-parents liked in the way of melodrama, and how much there was to like in it, can be recommended to pay a visit to "The Orphans."

## "RATS." AT THE VAUDEVILLE.

Its title is the one faulty thing in Mr. Charlot's new Vaudeville revue, though its use of the "Pied Piper" legend, or something like it, as framework for the show, might be urged in justification. Otherwise "Rats" is just one of those intimate lightning-change entertainments which for some time now have given programmes at the Vaudeville their distinctive character. The "star" comedian is Mr. Alfred Lester, who has yet to work up some of his business, but has already, in one episode which burlesques railway amalgamation as it may affect Clapham Junction, one of the most screamingly funny turns in which he has ever figured. Not that Mr. Lester has to do all the comic work himself: for Mr. Herbert Mundin runs him very close; while Miss Gwen Farrar, who, with Miss Norah Blaney, supplies the most popular number of the evening, bubbles over with humour. And, to say nothing of other clever folk, the Vaudeville cast includes Miss Gertrude Lawrence—singer, dancer, actress, mimic—who, in each phase of her talents, reveals personality as well as efficiency.

(Other Playhouse Notes on page 412.)

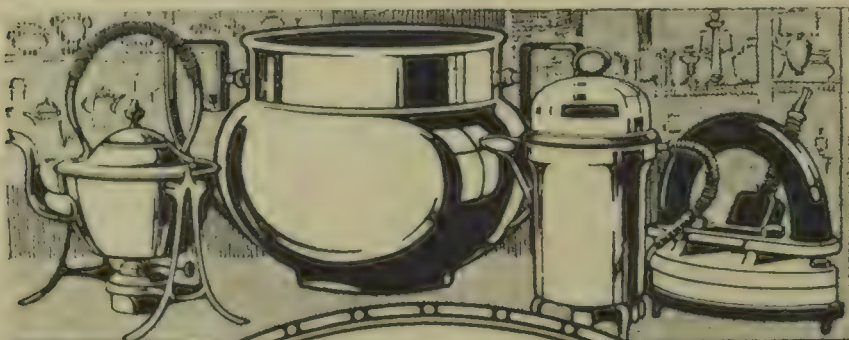


"THE MERRY WIVES OF WINDSOR" AT KING'S COLLEGE, LONDON: MEMBERS OF THE LONDON UNIVERSITY DRAMATIC SOCIETY IN THE CARTER INN SCENE.

Second from left is Mr. Hall as Falstaff, and on the extreme right Mr. Moore as the Host of the Garter Inn. The others are Mr. Smart as Pistol, Mr. Borgeaud as Bardolph, and Mr. Miles as Nym.—[Photograph by Alfieri.]

is blind and has fallen among rogues, makes excellent "sob stuff"; and the Lyceum management has secured a first-rate company for its interpretation. Lady Tree heads the cast in the rôle of the old harridan, La Frochard, and with repellent make-up and croaking voice offers a lurid study of the monster. Miss Colette O'Neil and Miss Mary

humour. And, to say nothing of other clever folk, the Vaudeville cast includes Miss Gertrude Lawrence—singer, dancer, actress, mimic—who, in each phase of her talents, reveals personality as well as efficiency.



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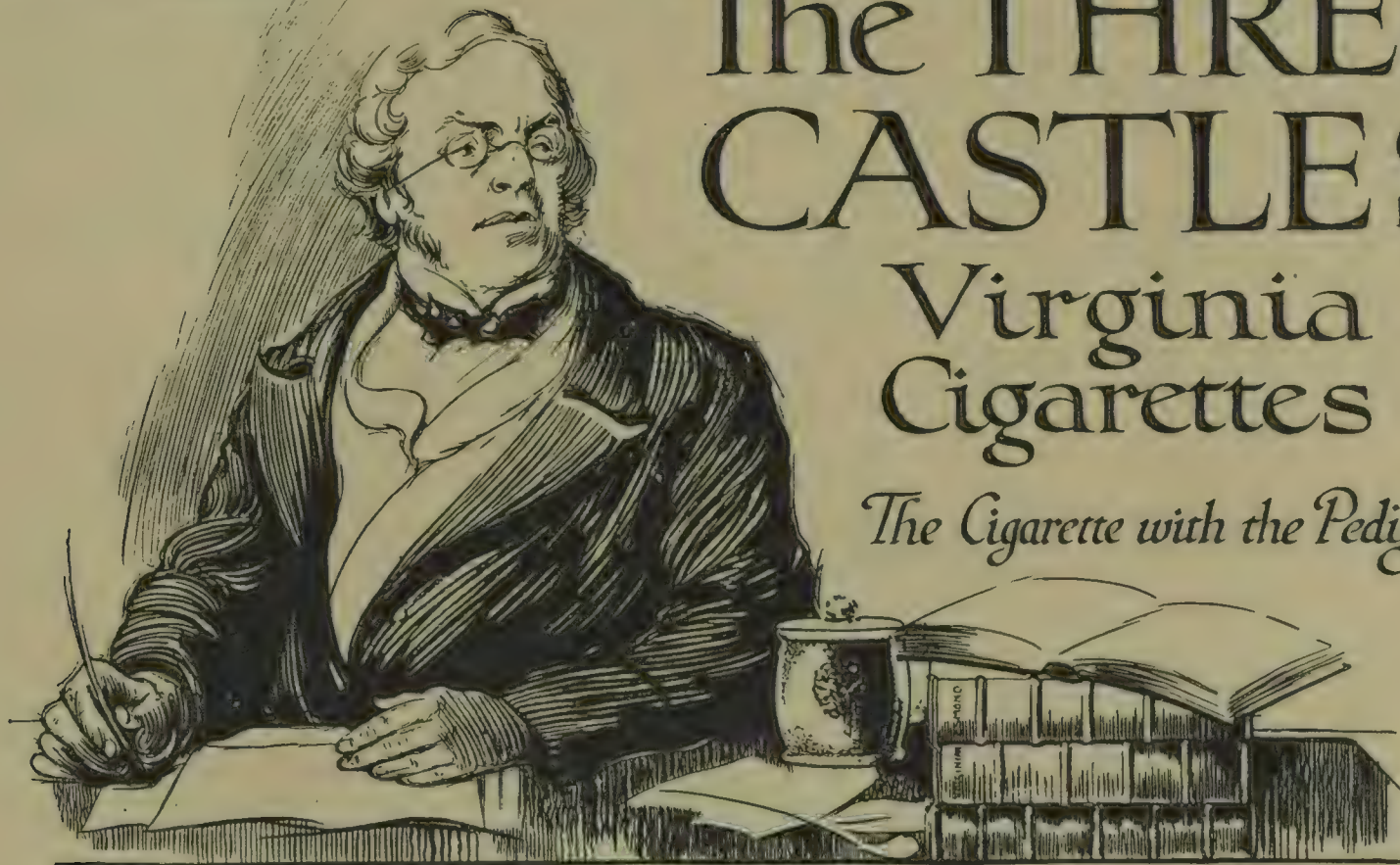


W.M. THACKERAY

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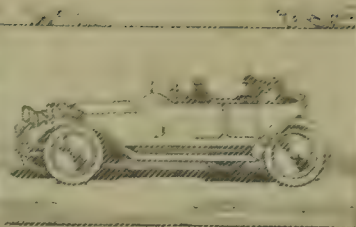


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## THE CHRONICLE OF THE CAR.



TIME was, and that not so very long ago as motoring history is written, when the use of the motor-car was almost entirely seasonal. Nobody but the most

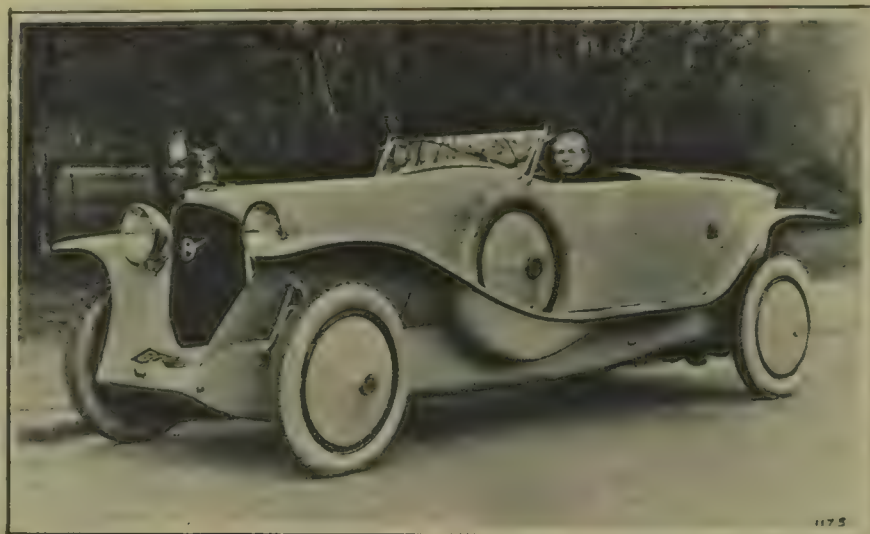
to lay up their cars through the present method of levying taxation. The tax presses very hardly on all but the wealthier elements, and many take the view, which I agree has much to commend it, that during the first three months of the year at least, while a fine week-end is the exception rather than the rule, and the car cannot well be used for pleasure, there is very little sense in paying a heavy tax on a car which never sees the open road. It is a small matter to forgo motoring at possibly three of the thirteen week-ends.

While, then, there has ceased to be a motoring season in the sense in which we used to understand it, the opening of spring always turns our thoughts towards the car and the open road. Now is the time when we go carefully round and inspect tyres with a view to renewing the worn-out or nearly worn-out covers, in anticipation of many miles of pleasant touring in the months which are to come. Now is the time when we start to search for that elusive little sound from the engine which has annoyed us during our spasmodic winter motoring, and may, and probably does, mean a worn part which requires renewing. At least, we mean to find out what it means, in order that there may be no risk of incurring avoidable trouble at a time when the last thing in the world we desire is to have the car laid up in dock. It is now that we go carefully round such details as the steering, with all its joints and connections, with

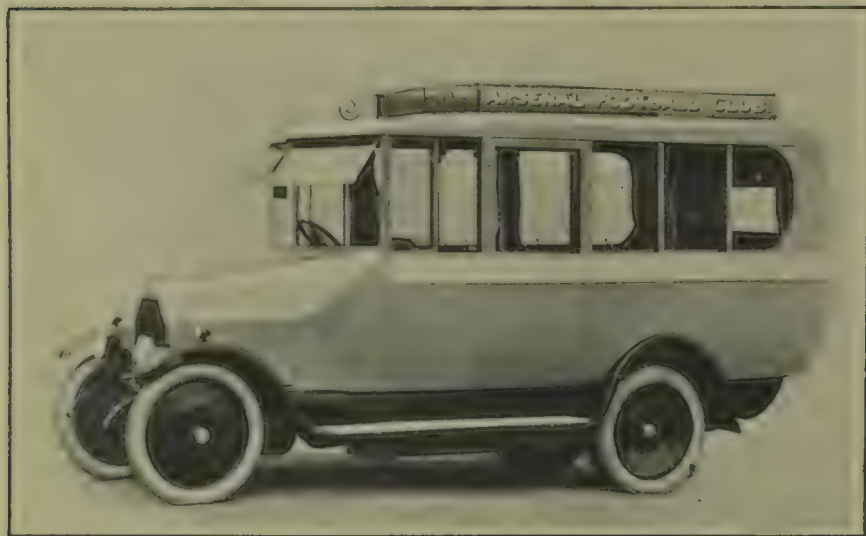
but never have I found the offender's card with a note of apology and an offer to pay for the damage resulting from his clumsiness. The person who does this kind of thing always goes off without a word. Nothing, to my mind, looks worse than crumpled wings, and it is a good thing to have all these matters attended to by a competent coach-builder before the opening of the fine weather and the "season." A ten-pound note will go a long way nowadays in getting done a little retouching of the paintwork, revarnishing, and the straightening out of damaged wings. It is well worth doing, for it enhances the appearance of the car, and puts pounds on its value. Besides, it ministers to one's own *amour propre*.



A ROLLS-ROYCE IN JAPAN: MR. H. CAREW'S 40-50-H.P. CAR BENEATH A TORII ON THE TOKYO-KYOTO ROAD. The car is standing beneath a Torii, or stone temple gate, on the old highway between Tokyo and Kyoto, at a point 2500 feet above sea-level. A contrast between things old and new is seen in the telegraph wires crossing the ancient gate, and the primitive track under the wheels of one of the world's premier cars.



WITH NUNGESSER, THE FAMOUS FRENCH AIRMAN—AN "ACE" OF THE WAR—AT THE WHEEL: A 37.2-H.P. FARMAN "GRAND SPORT" MODEL.



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This car, recently acquired by the Arsenal Football Club, is equipped with a central table which, when not in use, slides up into the roof.

hardened and weather-beaten of motorists dreamed of using his car during the winter months. There was good sense in this, for the car of the time, while it possibly had many good qualities, had not arrived at that degree of dependability which afforded one the assurance of a journey completed, once begun. Moreover, we had not begun to think of motoring as a pastime to be pursued in comfort. The wind-screen, for example, had not been evolved, and one sat muffled to the eyes in goatskin coats, complete with fur cap and goggles. Bodies were completely open, without even side doors, and cold-weather motoring partook far more of the characteristics of a penance than of a pleasure.

We have progressed a lot since then, but, even so, there is a good deal that is seasonal about motoring to-day. There are still a large number of motor-car owners of what I would call the "butterfly" type. They use their cars during the fine months of the year, but the moment the bite of winter gets into the air, they begin to think of laying up their cars until the spring and the warm weather come round again. There are also a number who are driven

The mudguards, too, are almost certain to have incurred something approaching disaster. This is not by way of reflection on the driving capabilities of the reader. I speak rather feelingly, because it has been my bad luck to encounter experiences which I am afraid are all too common in these days of the new motorist. I have left my car among others at golf clubs, and in other public and semi-public places, to find, when I have come for it, that someone has barged into it and left behind him a smashed tail-lamp or a crumpled mudguard,

a view to replacing worn parts and supplying the whole system with its proper amount of lubricant. If we are wise and careful motorists, we examine with care all such details as universal joints, the shackle bolts of the suspension system, brake connections, and all the numerous joints and details which may have suffered from the use of the past year.

The coachwork will also engage our attention. That worn rubber on the running boards would look much better if it were renewed. The varnish may be dull and probably it will have suffered some damage from extraneous causes.

### The Essential Overhaul.

All this is possibly very discursive—as it is meant to be. I do want, however, to emphasise that, whether we regard motoring as an all-the-year-round pursuit, or merely as one to be followed during the fine months—when we have any—some such overhaul as I have sketched is really necessary once a year; and there certainly can be no better time to carry it out than during February and early March. I am afraid that it is only a minority of car-owners who really regard the motor vehicle as a machine. I have known men with industrial interests who were exceedingly careful to have the machinery in their factories overhauled periodically, but were content to run their cars month after month without the slightest attention, and then wonder why they fell upon trouble. The motor-car is not only a machine, but a highly complex one. In fact, I do not think it would be wrong to describe it as a series of machines, some simple, some quite the reverse. The whole entity has become so reliable, so trouble-free, that it is not at all unusual to meet the motorist who tells one, with a self-satisfied air, that he really forgets he owns a car at all except when he is actually driving it. I always feel rather sorry for that sort of person, for he is bound to meet trouble, and is certainly not likely to prove a source of satisfaction to the unfortunate manufacturer of the car he owns. It is an

[Continued overleaf.]



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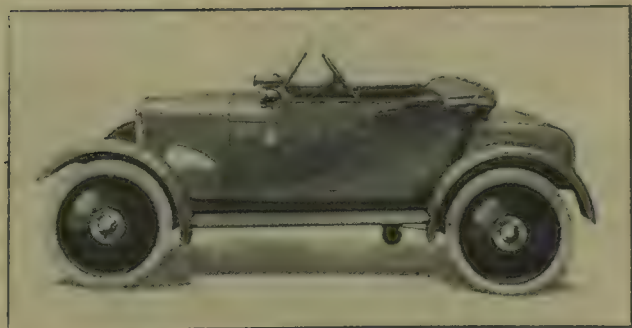
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axiom that no machinery can continue to run and give satisfaction unless it is properly looked after. It is true that the motor-car will stand up to a great

that fifteen years ago we thought the open car, screenless and hoodless, was the "last thing."

There is one fitment that I regard as essential to the comfort of the open car, and that is a rear screen. There is no reason why passengers in the back seats should not be as well protected as those in front. It is not an expensive matter to fit one, and they are now so well designed that they take up very little room when folded down out of use. The best type, to my mind, is glazed with Triplex glass. This is expensive, but I personally would not dream of fitting a rear screen in which any other glass was employed. The reason for this is perfectly obvious. If I could not afford the cost of Triplex, I should certainly go in for one of the several types of rear screens in which celluloid is used as the transparent medium. Of this type the Easting is an excellent example. Well made and with the transparent panels mounted in a spring steel frame, it is light and very effective. Of course, all these celluloid screens are liable to

scratching, and in time look unsightly, but with reasonable care they will last for at least two or three seasons.

Now a word as to the comfort of dickey-seat passengers in the conventional two-seater. Equally with the occupants of the front seat they require protection, and there is no reason nowadays why they should not have it. There is an excellent screen made by the Easting people which serves as both hood and screen. Then there are two or three patterns of auxiliary hood which can be obtained at a very low cost. Now is the time to consider which type is the more adaptable, and to fit it. It is well worth while—in fact, I consider it essential. Another fitting which will be found to enhance comfort wonderfully is a pair of side

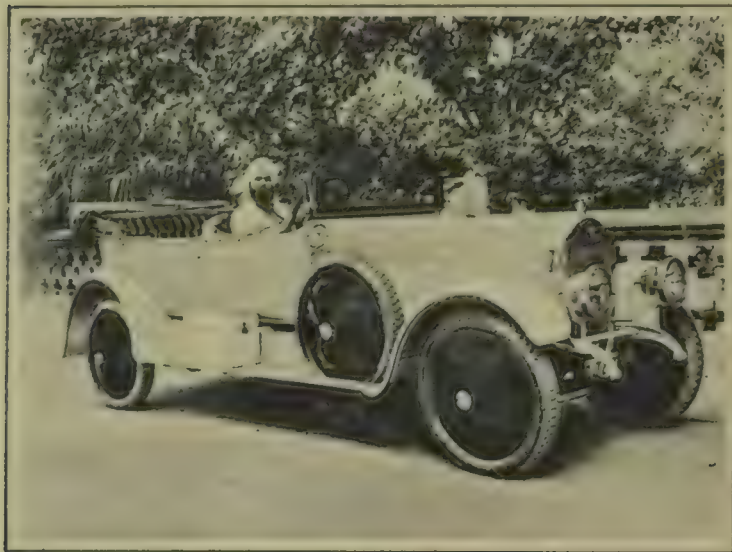
wings of the familiar Auster type attached to the front screen.

The increase in comfort must be experienced to be believed. In the case of cars which are fitted with all-weather curtains, the side windows, if left in position while the hood is down, provided they are mounted on stiff frames, are equally effective—in fact, I prefer them to the glazed.

#### On Shock-Absorbers.

Another great aid to comfort, and one which will well repay the car-owner as an investment, is a set of shock-absorbers. Not only do they add very considerably to riding comfort over good roads and bad, but they lengthen the life of the chassis and equally of the tyres. I know very few cars that are not improved by the addition of shock-absorbers, and I think it is safe to say that in the majority of cases they are an absolute necessity. The simplest form, such as the Gabriel snubber or the Barduff, can be fitted to most cars for something under £10. The friction type, of which the Hartford is an excellent example, costs more, as does the hydraulic, like the Houdaille. I personally regard the latter as being the best; but that is not by any means to say that the others are not very effective. I know very experienced

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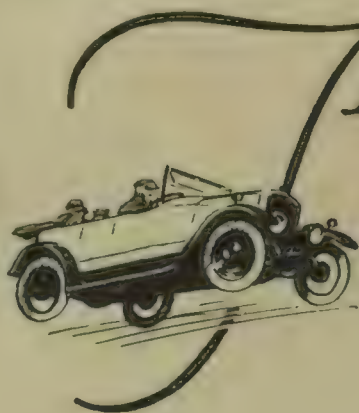
AN INDIAN OWNER-DRIVER: SARDAR JATINDRA SINGH SAHIB, OF AIRA, AT THE WHEEL OF HIS 20-H.P. WOLSELEY.

deal of abuse, but, like every other machine, it will repay its owner manyfold for care lavished upon it.

**Aids to Comfort.** While we are about the general overhaul it will be as well to see what can be done to enhance the comfort of our motoring. The whole trend is towards a higher standard of luxury and convenience in the car and its details. We have only to regard the present-day vogue of the all-weather body to confirm this fact. So pronounced is this tendency that I venture to predict that, within the next five or six years, what we now call the touring car will almost have disappeared—at least in so far as concerns new cars. This I regard as being quite a good thing. There is no more reason why one's passengers should be exposed to all the elements in an open car than there is for making railway journeys in a goods-truck, or the open third-class carriages that were in use at the commencement of the railway era. I have no doubt our great-grandfathers thought that these open trucks were the last word in travel luxury, in the same way



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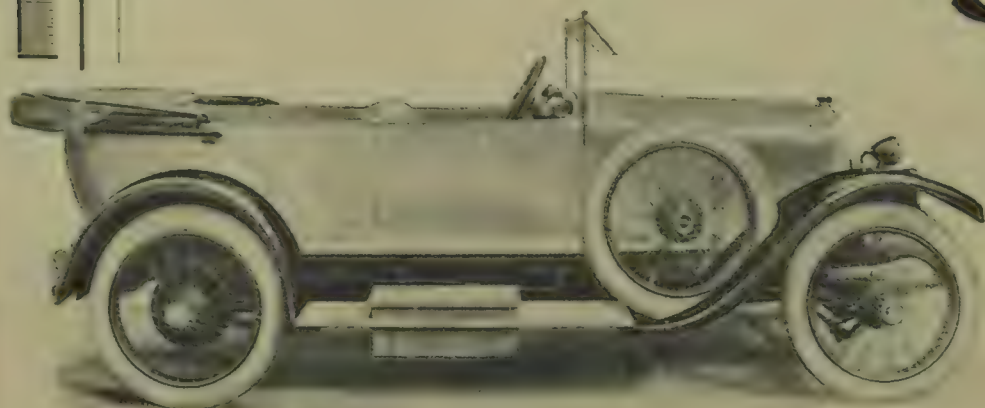
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(Continued.)

motorists who maintain that the movement of the road springs should be damped both ways, and they will listen to nothing to the contrary. These are the people who swear by the friction type of shock-absorber, like the Hartford. Others, like myself, believe that the spring should be allowed to flatten without interference, but that what requires checking is the rebound. This is what is accomplished by the Gabriel snubber and the Houdaille. However, there is no need to argue the respective merits of systems or of individual shock-absorbers. I do very strongly recommend the car-owner to adopt one or other, and to do it now. The expense and trouble involved will be well repaid during the coming months of spring and summer.

#### Some More Points.

I am not going to enter into a long dissertation on what should be done to bring the car into that high state of tune which is the joy of every good motorist. I take it that everyone is a student of such

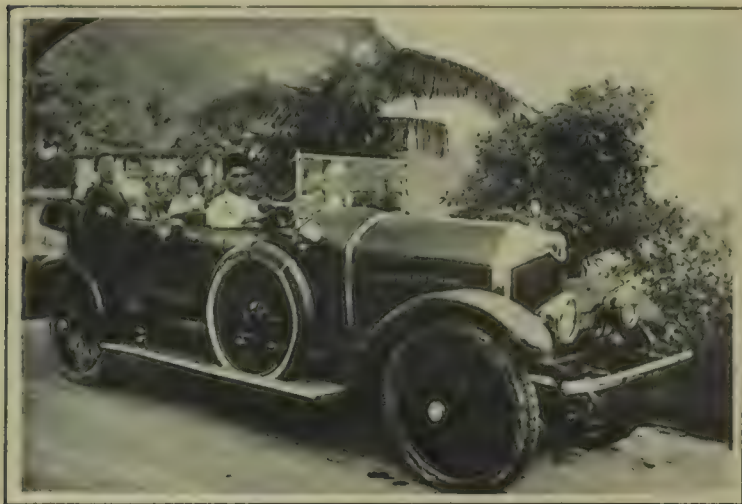
that careful examination has been made of such details as gudgeon-pins, piston-rings, and main and big-end bearings. I have found it rather a good scheme once a year to remove the piston-rings, and, after thoroughly cleaning the grooves and the rings themselves, to move the bottom ring to the top and fit a new one at the bottom. The new ring being stiffer and a closer fit than the old ones, will act as a scraper and prevent a certain amount of oil from passing to become carbon in the combustion chamber. Gudgeon-pins should receive particular attention, and, if there is the least looseness, either new pins or new bushes should be fitted. Then, while this work is in progress, the sump should be emptied of the old oil and thoroughly washed with paraffin; and, when this has all been drained out, fresh oil should replace the old. In many cars an oil-pressure relief valve is fitted. This usually has a gauze strainer, which should be carefully cleaned and replaced, care being taken not to alter the setting of the valve itself. Gear-box and back-axle should also be emptied, thoroughly washed out with paraffin, and refilled with fresh lubricant.

I am a great believer in avoiding the practice of running tyres to death, so to say. If one does any considerable mileage during the year, I really think it pays to re-tyre at the beginning of the season, even though the old tyres may look to have a considerable amount of wear still left in them. It often saves time, vexation, and money to adopt what may seem a pound foolish policy. In any case, if it be decided that the tyres are good enough for the coming season, it would pay to go very carefully over them and fill up all the cuts and gashes with one of the many excellent tyre-filling compounds which are sold for the purpose. If there are any serious gashes the tyre should be sent to a reputable firm of repairers for expert attention. All the tyres should be taken right off the rims, and the

latter be thoroughly cleaned, all rust removed by rubbing with emery-paper, and the rims painted inside with a good air-drying black enamel, which should be allowed to harden thoroughly before the tyres are replaced. When replacing them, it is a very good tip

to rub the beads well with paraffin-wax, which will prevent them from rusting into the clinches.

By the time we have carried out the few suggestions I have put forward, we may feel reasonably assured that everything has been done to ensure our motoring



A JAVANESE OWNER AT THE WHEEL: LIM TJHIOE KWIE WITH HIS CHILDREN IN HIS CROSSLEY CAR IN SOURABAYA, JAVA.

excellent text-books as the "Motor Manual," from which he would obtain far more useful information than I could possibly give in the space of an article such as this. I shall assume, therefore, that the engine has been taken down for decarbonising, and



MOTURING IN CHINA: A 16-H.P. SUNBEAM TOURING CAR AMONG THE WESTERN MOUNTAINS NEAR PEKING.

comfort, safety, and pleasure during the season which is to come.

**A Rover Change.** Mr. Harry Smith, who has been for many years managing director of the Rover Company, has retired from that position, and has been succeeded by Mr. J. K. Starley, who up till now has been general manager of the company. Both are very old and valued personal friends of my own, and therefore I am pleased to take this opportunity of wishing to the one long years to enjoy a well-earned leisure, and to the other all success in his new position. W. W.

# The WOLSELEY FOURTEEN

"A Post-War Car  
at  
a Pre-War Price."

AT £525, The Wolseley "Fourteen" represents much the highest value yet offered in a high-grade touring car of really modern design.

NOTHING but the scientific organisation and immense resources of the 100-acre Wolseley factories could have produced a car of such quality at so low a price. In appearance, in road performance, and in comfort, it is superior to many cars of much higher price. The smart four-five seater body is comfortably upholstered and beautifully finished, all metal work being nickel plated. In bad weather the very efficient and convenient all-weather curtains transform it into the equivalent of a closed carriage.

Price complete £525.

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Chassis 9 ft. 10 in. wheelbase. Four-cylinder engine,  $3\frac{1}{2}$  in. bore  $\times$  5 $\frac{1}{2}$  stroke. R.A.C. Rating 15.6 h.p. Three speeds forward and one reverse. Suspension by cantilever springs front and rear. Standard finish, nickel plate. Detachable wheels, with 815  $\times$  105 m.m. Dunlop clipper cord tyres.

The equipment includes Electric Starting and Lighting (5 lamps), All-weather Curtains opening with the doors, Spare Wheel and Tyre, Speedometer, Electric Horn, Valances, etc.

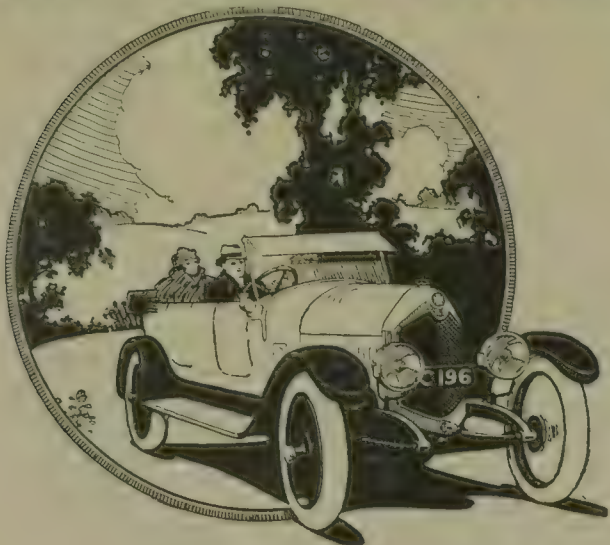
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## The Car with the World's Goodwill.

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We shall be pleased to send you full details or to arrange a trial run. May we?

*The 19.6 h.p.*

*Ask also for details  
of the 12-14 h.p.  
Crossley, which sells  
complete with full  
equipment for*

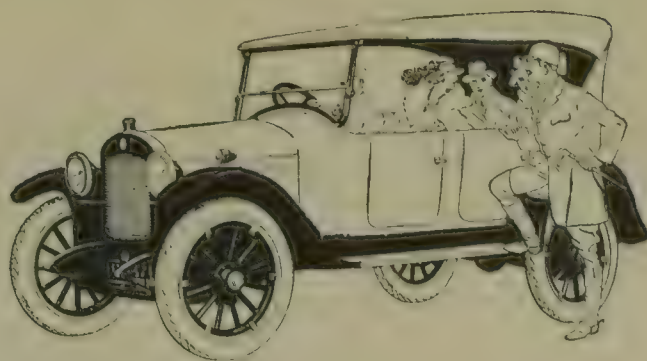
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**£425**

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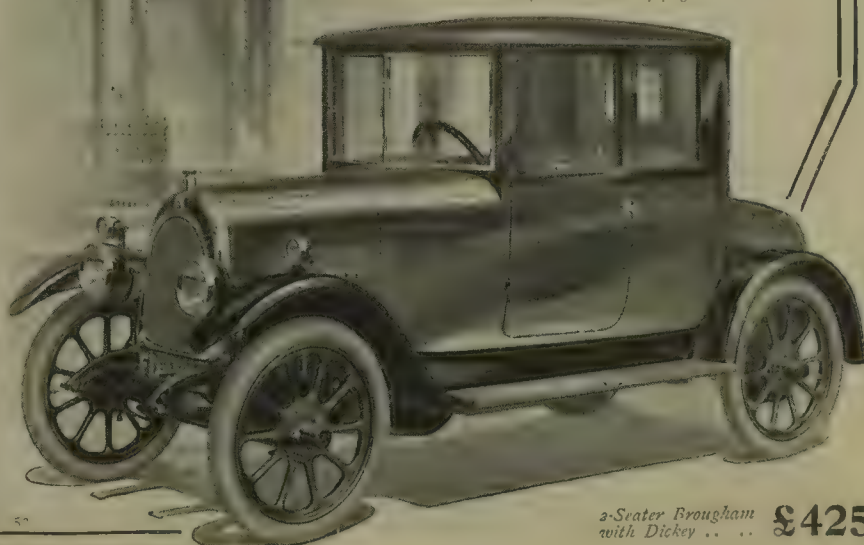
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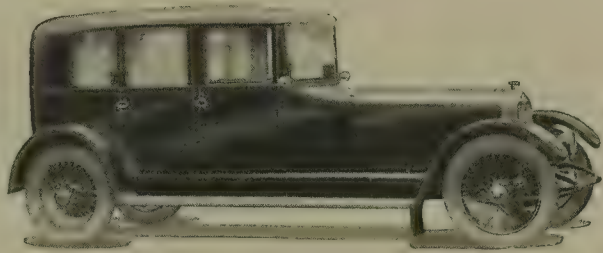
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2-Seater Brougham  
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## RADIO NOTES.

## BROADCAST RECEIVERS AND THUNDER-STORMS.

FROM time to time, sensational statements are made in regard to possible dangers from lightning to households in which receiving-sets are installed.

When lightning discharges to earth at any particular spot, nothing in human power will prevent it from doing so, and the discharge will reach the earth whether aerial wires exist or do not exist at that spot. Therefore, it is quite certain that lightning will not be "attracted" by aerial wires, and owners of receiving-sets may set their minds at rest on that score. As a matter of fact, if an aerial should, for a brief period, be within the path of an atmospheric discharge to earth, the wires will provide an actual safeguard, acting as a lightning protector, provided that they are connected to earth whilst the storm is in progress.

If only as a matter of precaution, it is the duty of every owner of a receiving-set to fix an "earthing" switch outside the house. As is well known, a receiving-set has to be connected to earth to enable the set to function, and this connection is made usually by running a wire to the nearest water pipe inside the house. But, as a precaution against any effects of atmospheric discharges, another contact with the earth should be provided outside the house, adjacent to where the "leading-in" wire enters the window. If an outside water pipe is not available, contact with the earth should be made by burying a disused metal bath, or two or three copper plates, each about 12 by 6 inches, connected together by

soldered wires. A small pit to contain the metal should be dug to a depth of 3 or 4 feet, and the metal pressed into good contact with the earth. A "throw-over" switch, which consists of a lever with two



OFFERED AS AN ADDITIONAL PRIZE IN THE "SKETCH" £1000 COMPETITION: AN "ETHOPHONE II."

A magnificent two-valve receiving-set (sold at 25 guineas) made by Burndept, Ltd.—Further particulars appear in the accompanying article.

alternative positions mounted on a porcelain base, should be procured, and fastened to the house wall in close proximity to where the aerial enters the house.

A "leading-in" wire is run from the top connection of the earthing switch to the terminal marked "A" on the receiving-set. A thick copper wire is joined to the lower connection of the switch and carried down, and soldered to the special "earth" already described, and the cavity should be filled in with coke, or other material which will allow rain to penetrate from above, as the metal will form a better contact with the ground if moisture is present. During spells of hot weather, the spot where the "earth" is buried should be watered occasionally.

At the bottom of the "throw-over" lever, a screw will be found, to which is attached the end of the "lead-in" of the aerial proper. When the lever is thrown upwards, the aerial will be connected to the receiving-set, but when the lever is pulled down to the lower contact, the aerial will be connected to earth.

The approach of a thunderstorm is indicated by intermittent crackling or scratching noises being heard in the telephones, when reception becomes difficult, if not impossible. The noises grow stronger as the storm approaches. In such circumstances, the aerial should be "earthed" by the throw-over switch, until the storm has passed.

## A TWO-VALVE SET OFFERED AS A GIFT.

A first prize of £1000 cash is offered by our sister paper, the *Sketch*, for the best selection of illustrations for a new cover design, and additional gifts include a complete two-valve receiving-set by Burndept, Ltd., costing 25 guineas. The instrument is an "Ethophone II.," and the detecting and amplifying valves, together with the high-tension battery, are self-contained in the cabinet. Its wave-lengths range

[Continued overleaf.]

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over—  
then consult  
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is set upon the SINGER—a car that has held a world-wide reputation since 1912, when it was first introduced, at which time it was the first light car produced embodying large car practice. Since then many thousands of SINGER Cars have been manufactured, and have proved their qualifications in every civilised country. On road and track the SINGER holds a unique reputation in the history of motoring.

## What of 1923?

Since the inception of the SINGER "Ten" many improvements have been effected year by year. This year the new engine develops very considerably more horse-power than its predecessor, allowing a four-seater body to be fitted—providing ample power for family motoring under all conditions. The car is fully equipped with Self-Starter, All-Weather side screens (which are rigid and independent of the hood, the rear side screens being adjustable and forming a V-shaped rear screen when desired) and is sold at a price (taking into account the extra equipment) equivalent to the pre-war price. Better value or more attractive features cannot be found anywhere.

## The New 15 h.p. Six-Cylinder SINGER

introduced for the first time at the 1921 Olympia Show, is now available for those motorists who desire a car of greater power, more capacity and added refinements. During 1922 this Car was submitted to every possible test for strength, power and reliability, and it has emerged triumphant as a car capable of carrying five passengers over every part of the country, with a maximum of comfort, and without any anxiety regarding involuntary stoppages.

## The Coventry Premier 10 h.p. Car

now manufactured by the Singer Company is the same engine, chassis, and body as the famous Singer "Ten," but without Electric Starter, Side Curtains, and certain refinements which account for the difference in the price.

## 1923 Prices:

15-h.p. SINGER Six-Cylinder Four/Five-Seater - 520 Gns.  
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## £10,000 LINCOLN "SWEEP"

MR. P. L. SMYTH, HUME ST. CANCER HOSPITAL, DUBLIN, hereby informs the Public that the £10,000 prize money for the above Sweepstake HAS BEEN LODGED WITH THE BANK OF IRELAND, IN THE NAME OF THE HOSPITAL COMMITTEE.

This "sweep" is being promoted in aid of the Cancer Research Fund (Ireland) (Tickets 10/- each), AND HAS BEEN DULY

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## A Lesson in Pruning

*Rose Grower:* "Ah, Jenkyn! once again you turn up at just the right moment. Two hours' pruning has earned a rest—and a Kensitas."

*Jenkyn:* "Yes, sir, and, pardon me, roses are not the only things that must be pruned with intelligence, sir."

*Rose Grower:* "Meaning?"

*Jenkyn:* "Well, sir, I've heard you say that you prune your roses to make them strong, but with tobacco the leaf is pruned to prevent it becoming strong. All the stalk and hard portion is taken out of every leaf before the tobacco is cut for your Kensitas—"

Exactly, sir, that is *one* of the reasons why Kensitas are *always* "as good as really good cigarettes can be."

STANDARD SIZE  
VIRGINIA

20 for 1/-

50 for 2/6 · 100 for 4/10

Extra Large Virginia

20 for 1/5

50 for 3/5 · 100 for 6/10

Manufacturers:

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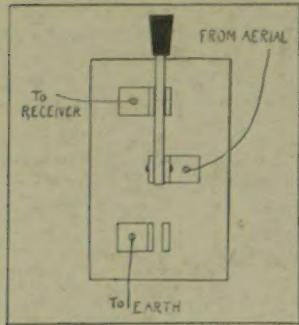
174-175-176 Piccadilly, W. 1.

# Kensitas Cigarettes



(Continued.)

from 250 to 650 metres, covering the wave-lengths of all broadcasting stations in Great Britain. With head-telephones the set has a receiving



FOR "EARTHING" AN AERIAL DURING A THUNDERSTORM: A "THROW-OVER" SWITCH. The switch lever is shown in position for connecting the aerial with the receiving-set during reception. By changing the lever over to the lower contact-clip, the aerial becomes connected directly to earth, thus affording protection from lightning.

weather reports and news bulletins may be heard every evening from the following stations—

London	- 2LO	- 369 metres
Birmingham	- 5IT	- 420 metres
Manchester	- 2ZY	- 385 metres
Newcastle	- 5NO	- 400 metres
Cardiff	- 5WA	- 353 metres
Glasgow	- 5SC	- 415 metres

The new broadcasting station at Glasgow opened on Tuesday last with a transmission of grand opera performed by the Carl Rosa Opera Company. To-night, March 10, the whole of the performance at the Kingsway Theatre of the ballad opera, "Polly," will be broadcast by the London Station, 2LO. Owing to the original wave-length of Cardiff—395 metres—being too near to that of Manchester, the former has been altered to 353 metres.

W. H. S.

## THE PLAYHOUSES.

## MISS MARIE TEMPEST AT THE DUKE OF YORK'S

At last we get Miss Marie Tempest in a play more worthy of her powers, though it is only a revival to which she has had recourse. "The Marriage of Kitty," a twenty-year-old adaptation made by Cosmo Gordon Lennox, is very far from being a masterpiece—you might call it, indeed, a trifling piece of frivolity always verging on the farcical—but at least with its mock-marriage theme it has a story to tell; at least with its roguish heroine who risks the matrimonial experiment and pulls it off, opportunities are given to the virtuosity of the most enchanting comédienne our stage now owns. Here is a part the actress must have played hundreds, if not thousands, of times, yet still plays with the old spontaneous vivacity; the old unerring effect. Practice with her has only made the performance more perfect; every chance for modulation of voice, for pointing of phrase, for variation of gesture, is seized, and seized without apparent effort, the byplay being every bit as telling as the spoken word. More, you are convinced; could not possibly be got out of the material than Miss Tempest obtains, whether in the way of impish fun or charming sentiment; hers is comedy raised to a fine art, technique marvellously adjusted to temperament. To the demureness of her Kitty, just the right sort of contrast is afforded by Miss Hilda Moore's deliberately explosive style; and, for the rest, Mr. Graham Browne and Athole Stewart are in the cast.

## "THE BAD MAN." AT THE NEW.

One or two stern Puritans "booed" "The Bad Man" on Saturday evening last at the close of his refreshing display of truculence, but they were in a hopeless minority. Mr. Porter

Emerson Browne's hero-villain is a bandit hailing from Mexico, who, finding a friend of his involved in both financial and sentimental troubles, cuts the Gordian knot of their difficulties by the sharp methods of robbery and homicide. Gilbert Jones has his estate heavily mortgaged, and is in love with a Wall Street shark's pretty wife; his case might have seemed hopeless to the average onlooker. Not so to Lopez, who shoots the husband as a wife-beater, and steals enough money to free friend Gilbert from his debts; and Lopez is such an engaging scamp that it is a pleasure to make his acquaintance. Especially as he is played by Mr. Matheson Lang, with any amount of gusto and *panache*. Hardly less amusing than Mr. Lang's acting is that of Mr. H. O. Nicholson as an irascible old man tied to a chair; while just enough relief in the shape of pathos comes from Miss Florence Saunders's heroine.



"UNCLES" OF INNUMERABLE NIECES AND NEPHEWS.

At 5 p.m. daily, thousands of children listen to fairy stories and other amusement broadcast by radio-telephony from "2LO," the London broadcasting station. Our illustration depicts, from left to right, "Uncle Caractacus," Captain C. A. Lewis; "Uncle Arthur," Mr. Arthur Burrows; and "Uncle Jeff," Mr. Stanton Jefferies, who are seen replying by Broadcast to letters sent by appreciative youngsters.—[Photo. by I.B.]

## Is your Digestion wrong? If so, it will explain most of your ill-health. Read what Mr. Stokes says.

Mr. E. D. Stokes, 2, Cave House Cottages, High Street, Uxbridge, Middlesex, says:—"Dr. Cassell's Tablets have made a new man of me. Eight years ago food began to disagree, and I suffered a lot with wind and indigestion. Then one day, about 5 years ago, a queer all-gone sensation came over me, and from that time I was never well. From 14 stone I went down to 10, with no strength or energy I lost my work, and when I found another berth couldn't keep it, I was so weak and ill. Always there was oppression and a load at my stomach, and often I was in actual pain. Then I got Dr. Cassell's Tablets, and almost at once there was improvement. I ate better, and my strength and energy returned. Now I am putting on flesh again, and feel in fine condition."

## This testimony is by no means unique.

Hundreds of thousands of others are prepared to pay the same tribute to the undoubted virtue of this most excellent medicine. Dr. Cassell's Tablets are recommended with the utmost confidence in the case of

<b>Nervous Breakdown</b>	<b>Headache</b>
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Gives instant relief from Catarrh, Asthma, etc.  
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London Warehouse: 124, NEWGATE STREET, E.C.



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and not only at the  
feeling of importance,  
but of anticipation, too  
— for evidently she  
knows already what a  
delightful dentifrice she  
has got.

Later she will appreciate,  
as older people do now,  
what a splendid habit it is  
to use Calvert's Carbolic  
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ing and evening, for only  
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and regularly cleaned can  
be expected to last for  
years to come.

From all Chemists,  
6d., 1/-, 1/6 and 5/- a tin.

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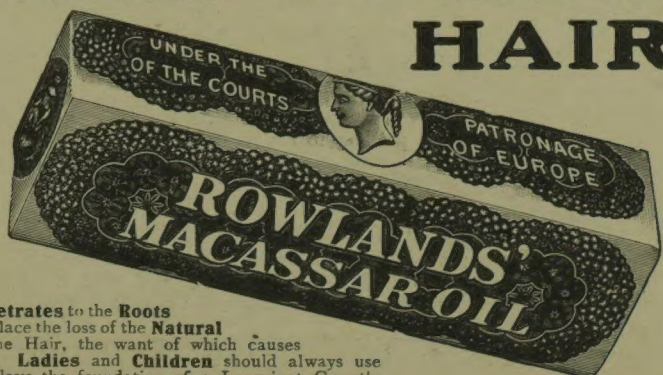
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In Tins: 3½d., 7d., 1/2 & 2/6

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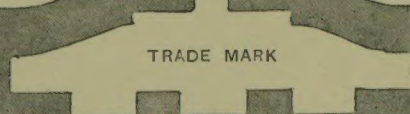
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as it Penetrates to the Roots  
it will replace the loss of the Natural  
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it, as it lays the foundation of a Luxuriant Growth.  
Also prepared in a Golden Colour for Fair Hair. Sold in 3/6, 7/-, 10/6, and 21/- bottles  
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# WONDERFUL HAIR-BEAUTIFIER AND HAIR-HEALTH-GIVER.

Unusually Beneficial Results obtained with "HARLENE-HAIR-DRILL" for all Hair Defects.

**TRY IT TO-DAY—FREE (see Free Gift Coupon.)**

**L**ET to-day commence to end all your Hair "worries" and make life a joy to you! You can do this by simply posting the wonderfully generous FREE Gift Coupon at once and testing for yourself just how "Harlene-Hair-Drill" will rejuvenate and Revivify your hair.

Millions of people have practised "Harlene-Hair-Drill" in the past and have experienced the exquisite and lasting joy of renewed Hair-Life and Beauty.

Hundreds of thousands more are now receiving a truly marvellous surprise in the daily apparent transformation of their Hair.

The demand for the complete 4-in-1 Hair Beautifying and Health-Giving Outfit, now offered, is already causing much surprise, and if you are desirous of participating in this exceptionally generous offer, you should not delay one more minute in posting the coupon below.

Each free Gift Outfit contains:—

**1. A BOTTLE OF "HARLENE."** The scientific Hair Tonic and Food, which goes to the roots of the Hair, stimulating them to new growth and strengthening every cell. "Harlene" has stood the test of nearly 40 years, and millions of persons have reaped incalculable good from it during that time. It is Tonic, Food and Dressing in one.

**2. A PACKET OF "CREMEX" SHAMPOO.** This is an antiseptic purifier which thoroughly cleanses the hair and scalp of all scurf, etc., and prepares the Hair for the "Hair-Drill" treatment. You should avoid greasy, hair-matting cocoanut oils.

**3. A FREE TRIAL BOTTLE OF "UZON,"** a high-class Brilliantine that gives to "Harlene-Drilled" Hair the radiant lustre of perfect health, and which is especially beneficial in those cases where the scalp is inclined to be "dry."

**4. THE SECRET MANUAL OF "HARLENE-HAIR-DRILL,"** containing the discoverer's detailed Instructions for the most effective method of carrying out the 'Hair-Drill.'

For all persons who suffer in any way from—

1. Falling Hair,
2. Greasy Scalp,
3. Splitting Hair,
4. Dank and Lifeless Hair,
5. Scurf,
6. Over-dry Scalp,
7. Thinning Hair,
8. Baldness,

"Harlene-Hair-Drill" will prove a Boon and Blessing.

Beautiful Hair makes a man or woman look ten years younger, and "Harlene-Hair-Drill" makes the poorest Hair

beautiful, so post this coupon **NOW—AT ONCE—TO-DAY.**

After a free Trial you will be able to obtain further supplies of "Harlene" at 1s. 1½d., 2s. 9d., and 4s. 9d. per bottle. "Uzon" Brilliantine at 1s. 1½d. and 2s. 9d. per bottle, "Cremex" Shampoo Powders at 1s. 6d. per box of seven shampoos (single packets 3d. each), and "Astol" for Grey Hair at 3s. and 5s. per bottle, from Chemists and Stores all over the world.



*The first step in the quest of Hair Health and Beauty is a delightfully refreshing "Cremex" Shampoo, after which you massage the hair with the famous Liquid Hair Food and Tonic, "Harlene."*

*Everyone may commence to cultivate beautiful Hair, perfectly FREE of all cost NOW. Read this announcement carefully, and then hasten to post the FREE Gift Coupon printed below. DO IT NOW—AT ONCE.*

## SPECIAL NOTICE TO THE GREY-HAIRED.

If your hair is Grey, Faded, or quickly losing its Colour, you should try at once the wonderful new liquid compound "Astol," a remarkable discovery which gives back to grey hair new life and colour in a quick and natural manner. You can try "Astol" free of charge by enclosing an extra 2d. stamp for the postage and packing of the "Harlene Hair-Drill" parcel—i.e., 6d. stamps in all—when, in addition to the splendid 4-Fold Gift described in this announcement, a trial bottle of "Astol" will also be included absolutely free of charge.

## THE COMPLETE OUTFIT FREE



## "HARLENE" GIFT COUPON

Detach and post to EDWARDS' HARLENE, LIMITED  
20, 22, 24 & 26, Lamb's Conduit Street, London, W.C. 1

Dear Sirs,—Please send me your free "Harlene" Four-Fold Hair-Growing Outfit as described. I enclose 4d. in stamps for postage and packing to my address.

(Illustrated London News, 10/3/23)

### NOTE TO READER.

Write your FULL name and address clearly on a plain piece of paper, pin this Coupon to it, and post it as directed above. (Mark envelope "Sample Dept.")

N.B.—If your hair is GREY enclose extra 2d. stamp—6d. in all—and a FREE bottle of "Astol" for Grey Hair will also be sent you.